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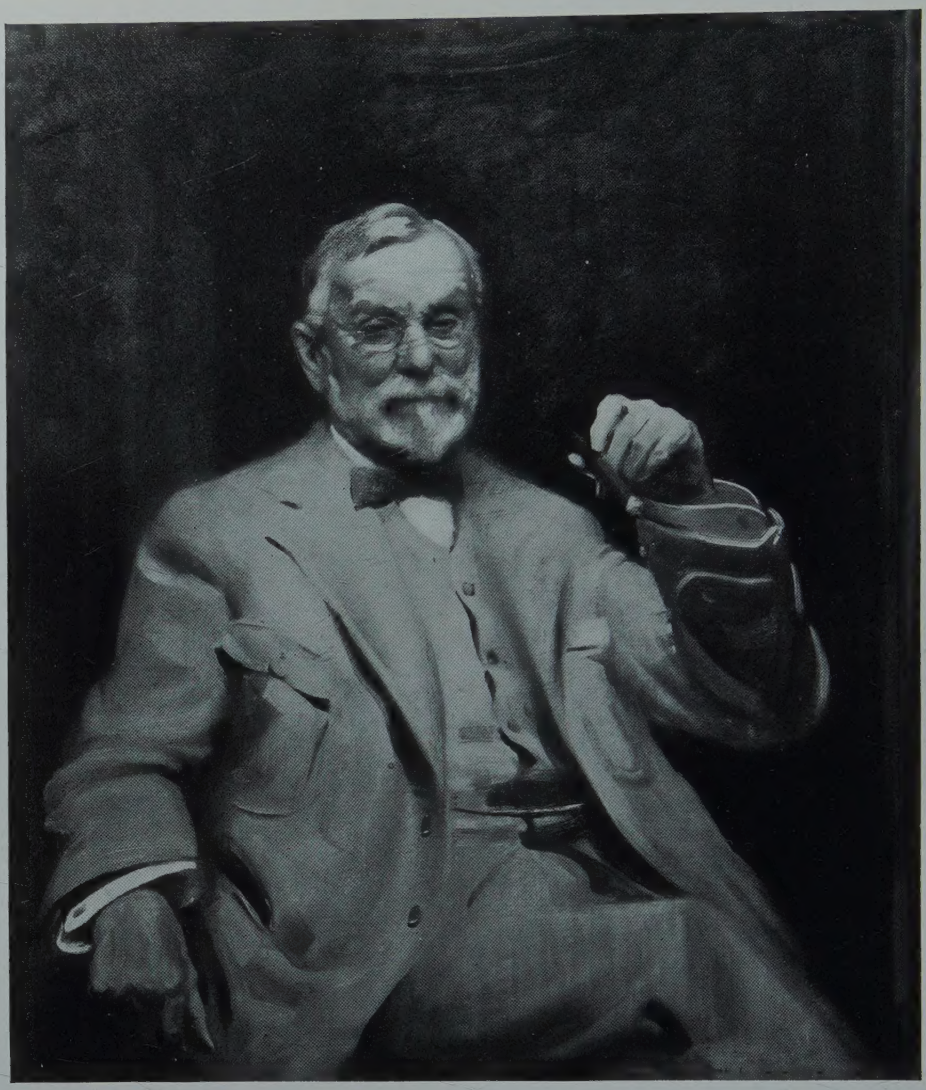
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JOHN C. JOHANSEN — RECENT PORTRAIT OF ROBERT W. DE FOREST

IN MEMORIAM

ROBERT WEEKS DE FOREST

APRIL 25, 1848-MAY 6, 1931

PRESIDENT

THE AMERICAN FEDERATION OF ARTS

1922-1930

THE
AMERICAN MAGAZINE OF ART
VOLUME XXII JUNE, 1931 NUMBER 6

ROBERT W. DE FOREST

April 25, 1848–May 6, 1931

IT would be impossible to estimate, especially in these first hours of sorrow, the service that Robert W. de Forest rendered to the American Federation of Arts—or the loss that his death, which occurred on May 6th, brings to us. On April 25th he celebrated his eighty-third birthday, and few indeed have lived so long, serviceable and happy a life. But because of what he was he could even now be ill spared. He was the friend of many—admired, respected and greatly beloved.

Mr. de Forest became president of the American Federation of Arts in 1912 when the organization was only three years old and perilously near shipwreck. For eighteen years he held this office and, although at times suggesting relinquishment, yielded to those who urged retention, and gave to its interests and affairs unending thought and consideration, guiding its activities, developing its resources, framing its policies—not merely a nominal but actual leader and head. He had a great faith in its potentialities, especially as a means of bringing beauty into the lives of many through a knowledge and love of art. It was the possibility of opening avenues of untold pleasure to those in all walks of life, especially the humbler, that held his interest and made him willing to take so large a part in the work of our national art organization. The big and spectacular never attracted him, but he was intensely concerned with whatever touched and enriched the lives of his fellow-men. He was a great organizer, realizing the value of team work, but he conceived organization to mean increase in efficiency, lessening of waste, to be, in short, humanized effort. This was illustrated in the motto of the Charity Organization Society, "Not alms but a friend," which, at the age of thirty-four, he was largely instrumental in organizing. It has been truly said that "friendly concern" showed itself also in his study of the housing conditions among the poor, and his efforts for the improvement of tenement house districts, the organization of the Provident Loan Society, of which he was first president, and his great work for the American Red Cross. It was this "friendly concern" which entered into all of his public services and characterized his presidency of many organizations, not least the American Federation of Arts. He had essentially a judicial mind and was always able to look on both sides of a question, diligently seeking justice and truth, but his mental processes were always alert, he came to conclusions quickly, and rarely had to reverse his decisions. He was a delightful co-worker.

Mr. de Forest was able, as are few, to give himself completely to whatever matter he had at the time in hand, so that to each of the forty or more organizations of which he was either an officer or governing member, he seemed to peculiarly belong—to be completely identified with its interests and aims.

The extent of his interest and activity along social, cultural and philanthropic lines was amazing. At the time of his death he was president of the Metropolitan Museum of Art, the Russell Sage Foundation, Survey Associates, National Housing Association; chairman of the Board of Directors of the American Federation of Arts, honorary president of the Welfare Council of New York City, vice-president of the American Red Cross, Prison Association of New York, State Charities Aid

Association; member of the Board of Directors of the Presbyterian Hospital and National Employment Exchange. A lawyer by profession, Mr. de Forest exerted a wide influence through his professional career by his outstanding ability and integrity.

Born in Charles Street in the Greenwich Village section of New York on April 25, 1848, the son of Henry G. and Julia Brasher de Forest, he was descended in direct line from Jesse de Forest, the "indefatigable Walloon," who came to this country in 1637 and settled in New Amsterdam. To the upbuilding of Greater New York, this descendant of one of its first settlers rendered substantial aid through years of service on the City Art Commission, of which he was long president, and through the active part he took in securing most recently, through the instrumentality of the Sage Foundation, the Regional Plan, which will insure civic development along the lines of beauty and make the great metropolis a better city in which to work and to live.

From Yale University, he had the degrees of A.B. and M.A. After his graduation in 1870 he spent a year abroad studying at the University of Bonn, traveling and sketching. It was this use of a sketch-book and acquaintance with the works of the great masters which undoubtedly later found fruition in his love of and service to art. Admitted to the New York bar in 1871, he began the practice of law, and the following year he married Emily Johnston, the daughter of John Taylor Johnston, one of the founders and first president of the Metropolitan Museum of Art, who years later he was destined in this office to succeed. "It was my good fortune," he once said, "to be associated with my father-in-law in the worries and the pleasures of the early days of the Metropolitan Museum of Art." First a director, then secretary, vice-president, and finally in 1913, president, Mr. de Forest for a period of over fifty years aided in the development of this, our greatest American Art Museum. To it, in 1924, he and Mrs. de Forest gave the beautiful American Wing, which has exerted so strong and helpful an influence on American taste and manufacture. Mr. de Forest also gave impetus to the movement of art in industry which is peculiarly typical of our modern times. He believed that the machine could be made to serve the people—a beneficent instrument in the hands of the artist. It was his belief that "to walk with beauty" we need not necessarily limit ourselves to old or formal paths. It was this spirit of youthful acceptance of change and anticipation of progress that enlivened all of Mr. de Forest's administrative work. A belief in the triumph of good was deep rooted in him, but he was never given to self-deception. He saw clearly, and evalued correctly, men and the significance of events.

He was a great lover of nature—a champion of conservation. He knew trees and flowers as do few. He was fond of sports—fishing, sailing, canoeing. He enjoyed games, but was also an omnivorous reader, exceptionally well informed on many subjects. A boon companion, perfect host, given to hospitality, genial, kind and considerate. Possessing that rare inward calm which comes from an understanding of the deeper things of life, he never gave the impression of one working under high tension, despite the innumerable calls that were made upon him. It was his simple friendliness, his glint of humor, that will be longest remembered by those who attended the annual conventions of the American Federation of Arts, at which for so many years he presided.

He will be sorely missed. But rich in those things which money cannot buy, he has left us an invaluable heritage—the example of his life, the remembrance of his ideals. For the great service he rendered and the gift he made, we shall always be devoutly thankful. To justify his confidence and fulfill his hopes will be our effort, for thus we may build to him a living memorial.

LEILA MECHLIN.

INSPIRATIONAL VALUE IN THE ARTS

It was my privilege some months ago to listen to a very personal statement by a college president, made as a prelude to a discussion of his widespread plans to make a whole state conscious of the value of the arts in the daily lives of those who live in country communities. It was given as an explanation of an interest which might seem strange in an intellectual administrator. I asked him to write the account for the Magazine, but he felt it was too personal. However, when I told him that it had a real value to others as a testimony of what the arts had meant to him, he consented to write a condensed statement to be published anonymously. Even shorn of some of its most intimate and most convincing incidents, it remains a notable tribute to the power of music, or any art, to transform the tense and nervously exhausted human into a being capable of imaginative planning for the common good. F. A. W.

I WAS born and reared in a little college town of six thousand inhabitants in a Middle-Western state. My father, educated for the ministry, became connected with the Greek department of the college in his early years and served for thirty-eight years as head of the department. My mother, precocious in her youth, graduated from high school at the age of eleven and was professor of Latin in the college at the age of seventeen. There were nine children in the family, six girls and three boys, with the result that on the small salary of a professor the boys had to depend largely upon their own resources. From the age of six I was busy passing papers and from then on until I graduated from college I worked in the canning factory in the summers, handled three news agencies, was correspondent for a metropolitan paper in the near-by city, ran a collection agency, and did numerous other things which absorbed all of my spare time.

I took a classical course in the college. At the time I disliked poetry and all of the arts with which I came in contact, with the exception of a very limited experience in music. In my freshman year I began taking a few occasional lessons on the violin and finally got a position playing second fiddle in the college orchestra, a position I held until the orchestra disbanded at the end of the third year. I participated in all forms of public speaking and, with the exception of debating contests, the only emotional thrill I ever had in college was in playing with the orchestra. Occasionally I would go to concerts and recitals, but for some reason which I am unable to explain none of them ever reached me; they never gave me a thrill, and I never realized that music had anything for me except that I intensely enjoyed playing with the orchestra. I always objected when the time came to stop practice.

My college career closed in good shape, after I had won a good many prizes for distinction in college work and in debate and oratory. My plans were to go to the University of Chicago Law School and take a degree, with the intention of practising law. The night before I left, my mother came to my room late at night just as I was preparing to retire. She said she wanted to have a long talk with me. Her statement to me was about as follows:

"My boy, your father and I have been very well pleased with the fine work you have done in college. We have taken pride in your industry and self-reliance and in the cheerful way in which you have borne perhaps more than your share of the economic burdens of the family. We like the determination with which you have set yourself to the various tasks that you have undertaken.

"There is one thing, however, that your father and I have noticed with deep concern. We feel that in your contests you have allowed the joy of victory to blind you to a sympathetic understanding of the position of the people you have defeated. You have had to compete with your college associates for honors and

for profitable employment and your attitude has been one of egoistic determination which has not been softened by success. You are never going to develop the elements of leadership or of human understanding or a capacity for spiritual insight into the problems of life until you have learned to have more human compassion, more sympathy and more interest in the lives and problems of those about you and those with whom you associate. Your personality tends to be cold and hard, rather than sympathetic and understanding. We are afraid your success has been purchased at too great a cost.

"We have only one suggestion to make and that is that when you go to Chicago, where you will have opportunities that have been denied here, you can from time to time go to great concerts and learn to love and appreciate great music. Any money that you need for this purpose I will raise for you in one way or another, but I want you to promise me that you will do all you can to recognize this great problem in your life, and, in an effort to solve that problem, to cultivate an appreciation of music. Make that a part of your life while in Chicago. Give the same thought and determination and industry to the solving of this problem that you have given to the enterprises you have undertaken here in college, for you will never be the man your father and I want you to be unless back of your energy and determination and industry there lies something of spiritual vision, something of human understanding, and something of human compassion. This problem you must solve or you have lost all."

All day long the next day, as I bumped along on a slow train to Chicago, I searched my heart in the hope of grasping the meaning of my mother's criticism and of trying to find the answer to it. I think in a vague way I sensed something of what she had in her mind, although I think I had no idea whatsoever how lovely music might help in the needed development of my personality.

After entering the law school, I found that Creatore and his band were giving concerts every night at White City, about a mile and a half from the University. They gave a second concert from ten to eleven in the evening and the admission was only ten cents. I found the walk to and fro was an excellent thing before retiring and I saved the price of carfare. I planned to go once a week. Creatore's programmes were generally composed of the more popular selections from well-known operas. It must have been ten or twelve weeks before they gave me any particular pleasure. My first real experience was in hearing Creatore for the first time play the *Overture of 1812*. Ten days later he played it again, and I was there to hear it. Up to that time in my life I had never known such a thrill as that which seemed to affect every portion of my body when the band arrived at the climax of the Overture. I began to watch the papers for his daily programme. I always went to hear that overture. Then I became conscious of the beauty of the Overture from *Tannhäuser*. During the winter I became sufficiently familiar with the numbers on his programme that I found myself thrilled time and time again and returning with my whole emotional being highly stimulated, my imagination running riot, my aspirations leaping to heights that they had never known.

It was several years before I could get the same results from the great symphonies or from the opera.

Today I have two automatic talking machines in my home. When I return from an unusually difficult day at the office, worn with fatigue and exasperated with disappointments and delays in the accomplishment of my plans, I have found that there is just one cure. I put on my talking machine a symphony or a series by the Flonzaley Quartette or perhaps some of Fritz Kreisler's simple melodies, and in a short time I find my irritation has faded away, the vexing details of the office have disappeared, and once more I am thinking in larger terms of the great opportunities that lie before a man who attempts to lead in the development of a

state university. I see my task not in the terms of its disappointments but in the terms of eager girls and boys who need to be inspired in the appreciation of beauty as well as to be taught to think with intelligence and integrity. My imagination is directed to the people living in the outlying districts of the state who have not learned to see the sylvan glory of the forests and the grandeur of the mountains, and I begin to conceive and develop plans by which the blessing and spiritual value of beauty may be wrought into their lives. It has been under the inspiration of such music that my conviction that it is the function of the university to teach people to live, as well as to make a living, has been born and I have received the necessary impetus to try to formulate it into a concrete programme for the emotional training of our youth. The meaning of adult education has thus been broadened from the utilitarian aspects and devoted to the task of bringing abundant life to the citizens throughout the state through the medium of aesthetic appreciation.

Today my basic educational philosophy is to vitalize and encourage a deep emotional life, to create in the people the highest possible standards of artistic excellence for the expression of their emotional urge, and to develop those qualities of intellectual vigor and integrity essential to the intelligent direction and the artistic control of our emotional experience.

Whatever I may be able to achieve in the development of such a programme is due to a wise mother whose spiritual insight directed me to the love of the beautiful as the surest pathway leading to the understanding of the spiritual.

IN MEMORIAM

MORRIS GRAY, March 7, 1856–January 12, 1931, past president of the Museum of Fine Arts, Boston, and for many years an honorary vice-president of the American Federation of Arts, fellow of the Academy of Arts and Sciences, honorary associate member of the Boston Society of Architects, fellow of the Metropolitan Museum of Art, member of the Boston Society of the Author's Club of London, of the Boston Society of Arts and Crafts, and corresponding member of the Numismatic and Antiquarian Society of Philadelphia, was an able business man, an exemplary president, keenly sensitive to beauty in all of its various manifestations, poet, author, good companion and practical idealist. In 1902 Mr. Gray was elected a trustee of the Museum of Fine Arts, Boston, and twelve years later was chosen president, which office he filled for a term of ten years, when failing health compelled resignation. He was the author of a volume of verse entitled *The City's Voice*, and two essays of exceptional and lasting import, *The Real Value of Art* delivered at the celebration of the fiftieth anniversary of the Metropolitan Museum of Art, and reprinted and circulated throughout the country by the American Federation of Arts, and *The Museum and the Public* selections from his annual reports published and distributed freely by the Museum. During his presidency free concerts were established, a new wing of Decorative Arts built and pay days abolished. The last he advocated in the following words:

"Although unaided by State or City, let us not, at least in these days, sell the service which it is possible for the Museum to render. Let us swing the doors wide open. . . ."

ELIZA GREENE RADEKE, 1855–March 17, 1931, president of the Rhode Island School of Design, Providence, from 1913 and member of the Board of Directors of the American Federation of Arts from 1914 to the time of her death; public-spirited, unselfish in thought and deed, generous supporter of art, leader in art education as well as in the development of art museums, and beloved by all who came in contact with her; reserved, broad-visioned, with a full knowledge of the

past receptive to innovations, sympathetic and understanding, especially towards workers and youth, she was ever eager and strove to increase happiness through knowledge of beauty as manifested in art. Naturally, therefore, she was a firm believer in the purposes of the American Federation of Arts and its potentialities, was rarely absent from a meeting of the Board of Directors of the Federation, and almost invariably attended its annual conventions. Thus in her own quiet, but effectual, way she rendered a very real national service in the field of art. She was a member of the advisory council of the Women's College of Brown University, a trustee of the Rhode Island Society for the Collegiate Education of Women, and one of the founders of the Rhode Island Chapter of the American Association of Collegiate Alumni. Though personally disinclined to praise and publicity, Mrs. Radeke did receive, during her lifetime, most happily, notable recognition of achievement; Brown University conferred upon her, in 1914, the honorary degree of Master of Arts, and in 1926, the Museum, presented by her brothers, Senator Jesse H. Metcalf and Stephen O. Metcalf, to the Rhode Island School of Design, was dedicated to the memory of her devoted and inspiring service. Hers was indeed a servicable life, nobly lived.

EDWARD ROBINSON, November 1, 1858–April 18, 1931, director of the Metropolitan Museum of Art, 1910 to 1931, member of the Board of Directors of the American Federation of Arts, 1918 to 1931, graduated from Harvard in 1879 and spent the five following years abroad in study of art and antiquities. Upon his return in 1885 he was appointed curator of Classical Antiquities, Museum of Fine Arts, Boston, which post he held until 1902, when he was made director. For eight years he was lecturer on classical archaeology at Harvard, and for a considerable time was secretary of the Municipal Art Commission of Boston. From 1905 to 1910 he was assistant director of the Metropolitan Museum of Art and then director for 21 years. From the University of Aberdeen, Scotland, from Columbia and Princeton Universities in this country he received honorary degrees. When in 1924 Princeton University conferred upon him the degree of Litt.D., the following citation was made:

"His work, based on fine scholarship, strict standards, rare insight and sustained effort, has made him our leader in the general cause of fine arts and has won him surpassing honors here and abroad Under his quiet guidance the Metropolitan Museum has attained a greatness equal to its growing vastness and stands supreme in the Western world—a stately dwelling adorned with forms of silent beauty, a rich temple of many shrines laden with the treasures of Time. The Greek spirit is his guiding light, and the joy of those who love 'the things that are more excellent' is his reward."

This citation was quoted in an editorial on the occasion of Mr. Robinson's death, published in the New York *Times*, with this additional tribute:

"The seven years since that citation have but confirmed its propriety for a sound scholar and able master in the field of art. Art was, for him, as the poet Bridges defined it, 'the true and happy science of the soul exploring nature for spiritual influences'—devoting itself to beauty which is the 'prime motive of all man's excellence.' Mr. Robinson was receptive to the latest as well as the oldest that conformed to his definition of beauty—as to whatever could alone or in the companionship of other arts hallow the 'thronged cities' and 'comfort man's mortality with immortal grace.'"

Mr. Robinson as a director of the American Federation of Arts was invariably a wise counsellor, kindly encouraging to those carrying on the work, interested and helpful.

The American Federation of Arts has been greatly honored through association with these three who have rendered such valuable service in the field of art, and will always hold them and their ideals in grateful remembrance.

L. M.

PAINTING



ROBERT HENRI LITTLE ONE

OWNED BY THE ESTATE OF MRS. ROBERT HENRI



ROBERT HENRI — PORTRAIT OF JOHN SLOAN

OWNED BY J. F. KRAUSHAAR

In the catalogue of the Robert Henri Memorial Exhibition at the Metropolitan Museum of Art, the frontispiece is John Sloan's portrait of Robert Henri, and he is the author of the introduction. It is fitting, therefore, that the frontispiece to this survey of Henri's work should be his portrait of his life-long friend, painted in 1904.

ROBERT HENRI

BY DOROTHY GRAFLY

MEN who live fully, who throw themselves passionately into life, and who, through the energy of their living, strike sparks that kindle other lives, are great artists. Stirring around them is a fine mystery; within them a glowing insight. Through the long keen practice of the eye to find and to portray that which has stirred emotion, the master builds his store of wisdom. He sees what he feels, and recognizes it.

The spirit of Robert Henri outlives his bodily existence and remains a radiating force in the American art world. Through Henri there came to America an enthusiastic consciousness of Rembrandt and Hals, of Greco and Manet, of Renoir and Cézanne. Because he held passionate respect for art he was no respecter of schools as such. To him all great art stemmed from a common source, the living truth—not the superficial truth of a casual glance, but the emotional truth of the eye that sees deeply.

The spontaneous maturity of his brush-stroke in the rich, full days when Henri became himself has the resonance of fine music. One may hear as well as see the vibrations in Henri's art.

In the Henri memorial exhibition at the Metropolitan Museum, there met together in notable assemblage men, women, and children as the artist experienced them, virginal, voluptuous, tense, superficial, stupid, brilliant, shrewd, naïve, sophisticated, piquant, crude, cultivated, tragic, pathetic, stubborn, humorous, perplexed. All save one—and that a formal portrait—are founded upon a brilliant understanding of life and of art that gives so vividly Henri's absorption in the human being.

His approach to personality is never casual. He participates with vivid imagination in the motivating experiences of his subject. He seeks his goal, not in a likeness that someone else desires or dictates, but in character revelation that, for the moment, sways him wholly. He paints most freely, most feelingly when he is creating what he is irresistibly impelled to create.

Robert Henri was born in Cincinnati, Ohio, in 1865; studied under Thomas Anshutz at the Pennsylvania Academy of the Fine Arts; and, in the fall of 1888, with four fellow students, set up his easel in a Paris garret. It was a long, hard pull on prunes and horse-meat, cheese, rice, and eggs, but more than that, it was the supreme, the revealing adventure.

In 1890, Henri saw Italy, but in 1891 returned to Philadelphia to find his first art job as instructor at the School of Design for Women. Through all the years of his life Henri projected in his teaching the fire of his own enthusiasm. He could paint, but he could also talk about painting. He could make live for those who crowded eagerly around him the fundamentals of palette and brush. He became a cult, yet stimulated his followers to individuality. It was what they had within them to say that interested him, not what he may have given them. But under the magic of his personality the rudiments of a palette glowed with living pigments, the material with which one could produce life. Color, light, brush-stroke, drawing, form, Henri understood as free yet related elements in the unity of one compelling idea. A man must paint as he saw, and the result would be large or small, dry or juicy, transient or permanent, in ratio to the depth of the individual and his ability to see truly.

Henri became a teacher at the New York School of Art, at The Art Students' League, and founded his own school. But the passion for life gave him no peace. He must experience all life that he might fathom its meaning in an individual. He must know human beings as they existed in many environments. He must know them in Ire-



ROBERT HENRI — SEA AND CLIFFS

OWNED BY THE ESTATE OF MRS. ROBERT HENRI



ROBERT HENRI — FIFTY-SEVENTH STREET

OWNED BY THE ESTATE OF MRS. ROBERT HENRI

land as well as in America; in Spain as well as in France or in Holland. Basic human emotions there are that underlie character; and there is something more —that state of environment that men call nationality.

Henri's almost uncanny ability to read character and his absorption in all types, all classes and conditions give his work an emotional catholicity. He could not fasten upon one phase of human life to the exclusion of another. Because he reveled in all life his work lacks the bitterness of satire or of irony. Whatever his privations in the early years, they served to deepen his sympathy for his fellow, not to sour his viewpoint. And so entirely was he given to art that other reactions to civilization—reactions that in his fellows might acquire a sting of reform or a political tang—influenced not at all the human fervor of his subject matter nor the free joy of his paint handling.

In his art Robert Henri was no reformer. He welcomed new ideas, absorbed from them what he felt pertinent to his own work, and discarded excess influence. His enthusiasm was for freedom—the right to express and the right to be heard with respect. His own creations were not comments upon life; they were life.

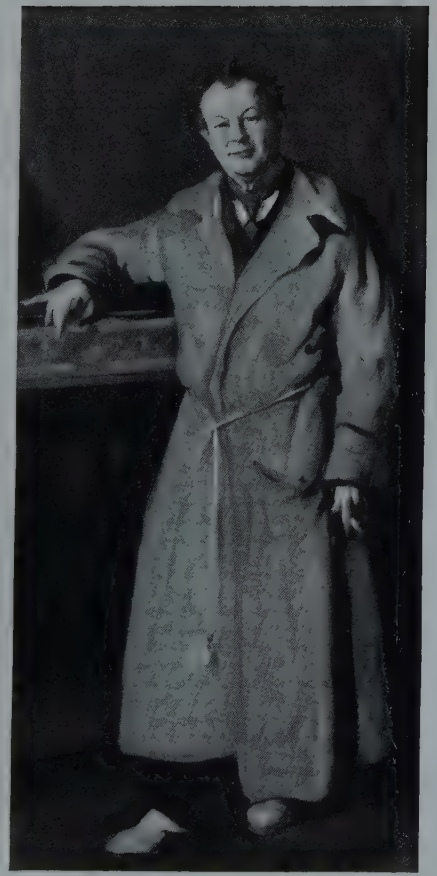
More than one great master has been caustic in his life commentary. Henri's buoyant embrace of all living creatures lends his art a peculiar joyousness even in its most tragic moments. He was no fanatic, but intensely human. Unless one is willing to accept his own broad interest in the human race, his work may seem vacillating—a flitting from human flower to human flower. It is a simpler matter to understand the work of an artist who clings to a definite, perhaps biased, viewpoint.

Henri's catholicity presents another problem. To appreciate him as a full, sentient personality, it is necessary to know his work in its entirety, for each new canvas adds something to one's knowledge of the artist. In no single painting does one find the complete Henri. The student who views *Woman in Cloak* (1898) and who has never seen *Fifty-Seventh Street, Zenka of Bohemia, Art Student, Celestina, Eva Green, El Tango, Fish-Market Man, Dutch Joe, Blind Spanish Singer, Indian Girl of Santa Clara, Himself,* and *Irish Child* can form no conception of Henri's electric personality. He was a collector of personalities who, the more he deepened in life, realized with a fierce joy the impossibility of achieving a complete collection. Because his mind was open to all impressions, eagerly projecting the new experience lest the moment of magic escape him, he was a great and articulate teacher. But the lack of bias in his vision may render his work difficult for posterity to evaluate.

One may read the intensifying of his emotions, the maturing of his zest for life in the chronology of his paintings. First come the influences of past and present, the shadows of great men flitting about in Henri's mind and touching his choice of subject matter and his manner of treatment. One feels Whistler or William Chase in *Young Woman in Black,* of 1902; a Whistlerian flavor in *Girl in White,* of 1903; and the glamour of pigments and swirl of white textures so eloquent of the Sargent period in *Young Woman in White—Profile* and *Woman in White,* all of which are full-length studies.

But there is an even deeper influence, an influence so basic that it becomes part of the Henri fabric—the influence of Manet.

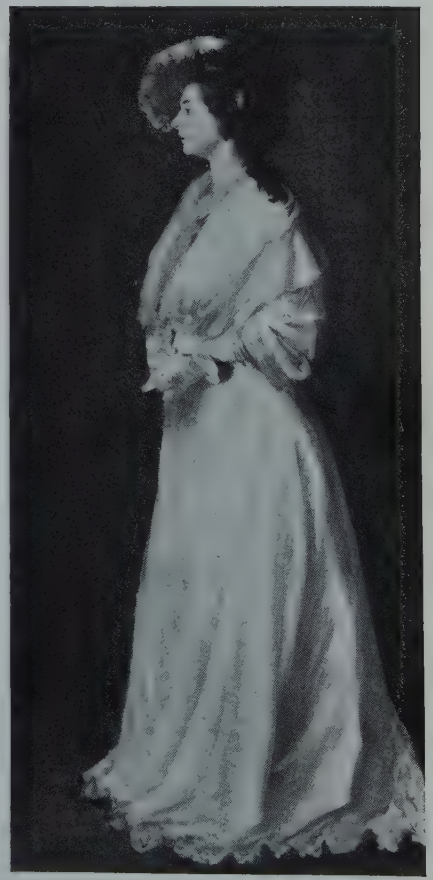
During this earlier period Henri was building his craft, questing to find himself. If he studied eagerly the works of dominant art minds who had passed or were passing he reveled no less in the creative association of minds that were as young or younger than his own. His work at the turn of the century is curiously like a mirror held up to reflect the future tendencies of men with whom he fraternized, and two of whom, in the vigor of their youth, he gives us in *Portrait of John Sloan* and *Portrait of George Luks.*



ROBERT HENRI
PORTRAIT OF GEORGE LUKS
OWNED BY THE ESTATE OF MRS. ROBERT HENRI



ROBERT HENRI
EDITH GLACKENS DIMOCK
OWNED BY MRS. WILLIAM J. GLACKENS



ROBERT HENRI
YOUNG WOMAN IN WHITE—PROFILE
OWNED BY THE ESTATE OF MRS. ROBERT HENRI

There is in the memorial exhibition but one canvas that touches satire: *Zenka of Bohemia*—that grande dame of the disreputable with her toothless, sunken jaw, her leery eyes, her great befeathered picture hat, flamboyant dress, and brown kid gloves. There is about her an aroma that suggests Luks more than Henri, and she was painted in 1904, which was the year of the Luks portrait.

The great influence that Henri has exerted in the shaping of younger American art necessarily makes of his own work a source book for many tendencies. *Fifty-Seventh Street* (1902), *Café Terrace* (1899), *Paris Night* (1898) and *East River—Snow* (1900) are in spirit and execution an art in common with that of John Sloan; while in such dramatic landscapes as *Boy and Rainbow; Rainstorm, Wyoming Valley;* and *Storm Tide* there appears to move the prophetic vibration of the art of George Bellows.

When, in 1904, Henri painted the little colored boy *Willie Gee*, he was striking out toward his own individuality.

Contrasts of human nature he offers without comment. *Art Student*, paced many steps away from her canvas, stands leaning slightly forward, her lips pursed in concentration, her eyes intent and perplexed, her hair rumpled, her black smock falling from one red-clad shoulder, and a ripple of light-blue skirt emerging at the floor edge of the black. Her personality is sensitive, questing for the reason why. *La Trinidad*, produced in the same year, 1906, is opposite in feeling. The sleek, blue-black hair models an arrogant, self-satisfied head. The carriage is erect, proud, without hint of quest. Play of forms and colors in neckerchief, shawl, waist, apron, and skirt reënforces the sense of independence.

Henri believed that character expresses itself in the movement of the body and that all details must serve to support that movement. To every canvas he brought a stirring unity of impression. All lines, all forms, all colors lead to the one idea.

To him the living sense of the figure vitalized the space it occupied and gave to background the tone of its own personality, modeling the figure and surrounding it with space and air in which it could achieve free movement. His backgrounds are always a vibrating support; never a flat decoration nor a stage back-drop.

With the basic movement established, Henri would catch, in the life of an eyelid, the accent of the nostril, the texture and color of the hair, the highlight and focus of the eye, deft accents of personality.

Primitive savagery of pigments supports potential savagery of temperament in *Gypsy Mother and Baby* (1906), in the brilliantly color-accented Indian study *Water Eagle* (1914), and in the fearless daring of *Dramatic Dancer* (1915). In all three the swing or poise of the body is basic in the composition of the painting.

Then there are those demure creatures who accept life and who never try to dominate nor change it, although they may suffer because of it. In this category are the early full-length portraits of ladies in the late nineties and early nineteen hundreds, and in these canvases, also, one is conscious of a certain theatricality of pose and arrangement that in later compositions is one with the character revelation.

Henri's men and women grow more intensely human as his experience of them deepens. *Gypsy with Guitar* is a gay, romantic, rhythmic ne'er-do-well; *Fisherman* a burly, square-headed man with the wisdom of kindly eyes. In *Workingman* Henri develops a composite American type, fearless, determined, stubborn—a man who defends his own rights. *Fish-Market Man*, with the resigned dark eyes and the face knotted in wrinkles, has known the force of battering storm waves. *Diegito*, the old Indian with the drum, has the stolid wisdom of the colorful desert; while, in *Old Spaniard* (1924) the artist develops



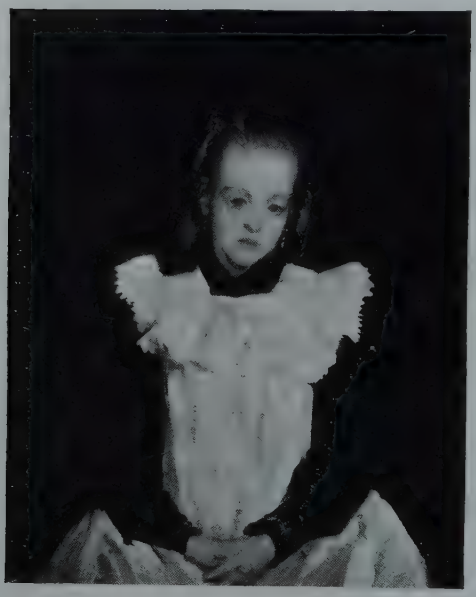
ROBERT HENRI DUTCH JOE

OWNED BY THE MILWAUKEE ART INSTITUTE



ROBERT HENRI RED TOP

OWNED BY AMOS R. E. PINCHOT



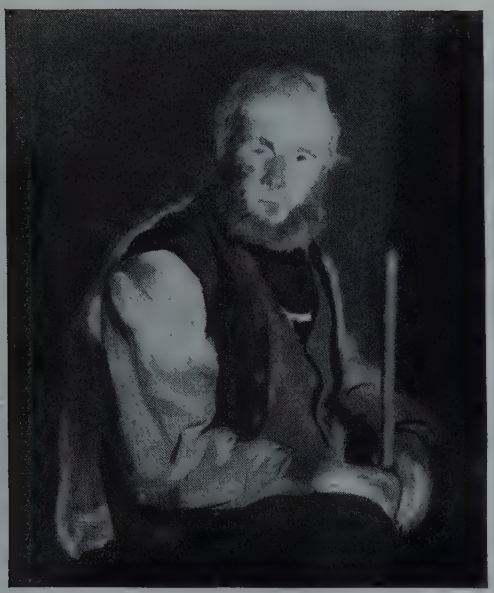
ROBERT HENRI: MARTCHE IN WHITE APRON

OWNED BY THE ESTATE OF MRS. ROBERT HENRI



ROBERT HENRI WEE MAUREEN

OWNED BY THE ESTATE OF MRS. ROBERT HENRI



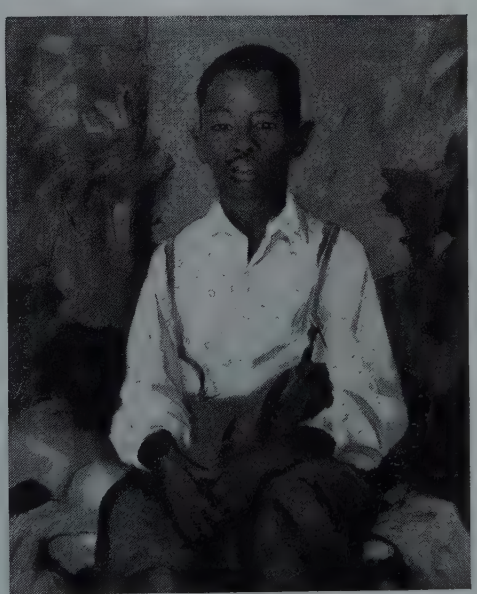
ROBERT HENRI HIMSELF
OWNED BY THE ART INSTITUTE OF CHICAGO



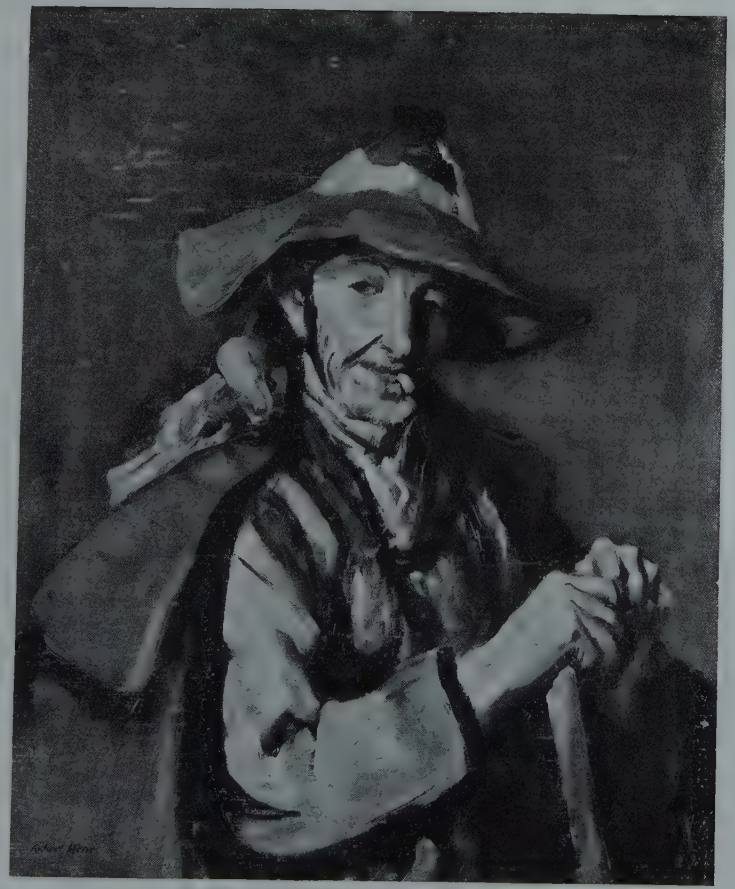
ROBERT HENRI HERSELF
OWNED BY THE ART INSTITUTE OF CHICAGO



ROBERT HENRI CELESTINA
OWNED BY THE ESTATE OF MRS. ROBERT HENRI



ROBERT HENRI SYLVESTER
OWNED BY THE ESTATE OF MRS. ROBERT HENRI



ROBERT HENRI — OLD SPANIARD

OWNED BY THE ESTATE OF MRS. ROBERT HENRI



ROBERT HENRI — DANCER IN A YELLOW SHAWL

OWNED BY THE COLUMBUS GALLERY OF FINE ARTS



ROBERT HENRI — DIEGITO

OWNED BY THE MUSEUM OF NEW MEXICO, SANTA FÉ

in the side-wise glance, the flick of the cigarette, arch of the eyebrow and crease of the mouth a sense of craft and guile that is supplemented by the curve of the flopping hat, the curve of the cloak thrown back, and the jagged treatment of colors and forms in the shirt, hands, and staff.

Of the Spanish studies the most pathetic is *Blind Spanish Singer*. An emaciated, dark-haired woman, her hands upon the strings of her guitar, her thought concentrated behind the close-drawn skin of the sightless eyes, throws from behind the two teeth of her straining open mouth the thin, high song that is pitched from deep within. The background is neutral. One can hear the voice and feel the tension of the figure. It is the direct opposite of the buoyant, sensuous, body joy of *El Tango*, and in appreciation for such opposites is Henri's art rich.

The Irish characterizations lead to another world, a world of keen wit, cutting humor, homely, heavily clothed hospitality. *Guide to Croaghan* is a little man with short legs and a quizzical, eye-lifted humor that wants to burst through the tightly pulled skin of his boney, long head. *Herself* and *Himself* are a remarkable pair—the old woman heavily bundled in clothes and shawls, with the air of one who can relish a joke but who exercises authority; the old man gazing with the sober intentness of shrewd little blue eyes set in a tight, burly, whiskered face. Even the hair is quizzical, and the pose is resting but alert. One can hear the brogue and sense the flash of a swift answer.

It is in his studies of children that Henri achieves his most subtle characterizations. The child in his art is the connecting link between the mystery of birth and the craft of age. There are wistful-eyed children, tense, groping for the meaning of existence, as in *Red Top*, with the half-startled, half-inquiring look; *Little Girl in a Striped Dress; Little One;* and the sad *Wee Maureen*. *Brown-Eyed Boy* is passing from the awe of life to something like its buoyant realization, and *Dutch Joe* breaks into a broad grin, his wrinkled shirt and his two jagged front teeth supplementing the composition.

There are many rich contrasts, *Dutch Girl with Big Hat*, wearing also an infectious, triangular smile, is the antithesis of *Dutch Girl with Sailor Hat*, a stolid, dull child with stupid features; or of *Martche in a White Apron*, stiff, forlorn, with heavy-lidded expression; or the unsmiling, stubborn, pink-cheeked blonde *Irish Child* with more potential temper than emotion.

Robert Henri does not try to force all humanity in his own image; he expands his own emotional range by admitting a manifold variety. His art, in the early days of apparent influences, seemed older than his late buoyant simplicity and zest for life. It is as if, in the formative stage of his career, he were listening to the echo of other voices; while, in the full power of self-realization, he could find unending variety within himself.

Basing his work, as he did, upon fundamental masses and movements, he chose detail and color that should explain brilliantly the dominant idea. His brush-stroke achieved free spontaneity through knowledge. He thought before he painted and held in memory the vital color-reënforced movement that he used to express the individual. One never feels that Henri is showing off in paint, but that he is revealing with deep respect his surprise and joy in human beings.

When the man, Henri, so vivid and alive to the present generation, so eloquent in the propounding of his brilliant art experience, is lost in the impersonal years that are to come; when his influence has become so disseminated that it is realized only as part of the equipment of art, Henri the painter, summing up in his work the vibrant sincerity of his knowledge, will project for posterity the sentient experience of a free and generous personality.

ON COVERED BRIDGES

AMERICA MAUDE BELL PLOWMAN
SWITZERLAND MARIE WIDMER



GEORGE T. PLOWMAN
LITTLE BRIDGE, NEW YORK STATE



GEORGE T. PLOWMAN: BRIDGE OVER THE SCOHARIE RIVER

COVERED BRIDGES—A PICTORIAL RECORD

BY MAUDE BELL PLOWMAN

IN THE autumn number of the *Yale Review*, Professor Firkins of the University of Minnesota wrote truly and feelingly of the America which has gone—particularly that America of the nineteenth century—and which left little behind in the way of literary portraiture. The people who were the actors on the stage of that hundred years were too much occupied and too near the events and ordinary aspects of living (which we think of today as having been full of color and romance) to set down details for posterity.

If this is true of its interpretation in words, it applies to a certain extent pictorially. With the motor-car, railroad, electricity, telephone, movies, and radio, pioneer life in the old self-contained isolation has simply ceased to exist and can be reconstructed only through the memory of old settlers and patient research. Had it not been for the Currier and Ives prints and similar popular reproductions of contemporary life and customs, most of the picture of those early days that are gone would be lost to us.

The reasons for this lack of graphic delineation were that, up to 1875, American artists interested in subjects native to the country were comparatively few; the majority of the people had little money for, and little time or opportunity to appreciate, art. When one thinks of the great variety of subjects at hand—the plains covered with wild life, the heavily wooded country, clipper ships, whalers, stage coaches, lumber camps, the various tribes of Indians, horsemen, horse- and ox-drawn vehicles, covered bridges and settlers' homes, one sees how little we have compared with the numerous paintings in other countries characteristically descriptive of their development.

With these facts in mind, Mr. Plowman has tried to preserve a few of the subjects still left. He had etched some of the original college buildings, three famous whalers, and many covered bridges. Since this work was done, the ships have passed into history, as the *Gay Head* was lost in the Arctic, the *Wanderer* wrecked in a storm soon after leaving her home port of New Bedford, for a long cruise, and the *Charles W. Morgan* has been preserved as a whaling museum by her owner, Colonel Green, and no more sails the seas.

Living in Cambridge, Mr. Plowman has travelled much over New England and has realized the beauty and frailty of the old wooden covered bridges. It has been no easy task to make drawings of bridges in the back country—perhaps in cold weather, after the leaves, which veil structural features, have dropped to the ground. Then there may be the disappointment of finding that a bridge has just been taken down when one has waited over long in visiting it. At one time, a bridge had been on fire only the day before Mr. Plowman's arrival but fortunately had escaped destruction. So there is always a tinge of excitement in depicting these old timers, and especially if they are located on neglected roads.

Although there have been many covered bridges in the other New England states, as well as in the eastern and central states, Vermont has always had the largest number. There are said to be two hundred still standing in that state, although there were many more before the floods of a few years ago. Formerly, all the bridges over the Connecticut River joining Vermont and New Hampshire were wooden and covered. Most of these are gone. The old bridge at Hartford, Connecticut, which was built in 1818, survived until 1895, when it was destroyed by fire. Only a few years ago, the large and historic bridge at Springfield, Massachusetts,



GEORGE T. PLOWMAN BRIDGE AT WOODSTOCK, VERMONT

was taken down and replaced by the Memorial Bridge. After years of discussion, and after plans had been drawn for a concrete structure, the decision was made to strengthen the beautiful old Ledyard Bridge at Hanover, New Hampshire, and to enlarge it with a much-needed footpath. This is the bridge dear to all Dartmouth students, and it is also a well-loved landmark of that region.

Sometimes the old bridge is left standing beside the new one built for traffic. This has been done over the Winooski River at Richmond, Vermont. The old covered bridge rests serenely and quaintly near the big three hundred fifty-foot steel span and makes a picture of the landscape. It seems as though the expense of upkeep and repair, the narrow roadways, danger of destruction by fire, and difficulty of getting good timber, as well as the too-heavy traffic, will doom most of the bridges unless preserved slightly off the main highway or unless one happens to be located on a little travelled road.

One feels really quite relieved on running across an old bridge in a secluded spot; it has an excellent chance of resisting encroaching civilization a little longer.

There are many styles in covered bridges. Many that are in adjacent regions and that follow the ideas of one builder, have the same characteristics, which are especially noticeable in the entrance arches or in the covering of the sides. But, whoever the builder, they



GEORGE T. PLOWMAN BRIDGE AT POWNAL, VERMONT

were for the most part built well, the heavy beams being joined together with wooden pins, the stone piers solidly constructed to withstand the exigencies of spring freshets and hard-packed ice. Yet, although it may be shaped in the same pattern, no one bridge exactly resembles another, to which quality much of the charm may be attributed. The trees and surrounding country are never the same; the width of the stream, the height of the banks, the absence or presence of houses made each bridge a new problem for its makers and makes of each a new picture. Then, some may have two roadways, or two footpaths, or one footpath with a deeply overhanging roof, or there may be only the single roadway for teams and pedestrians. This is the more common type, as it could be constructed more cheaply and quickly and kept in repair a good deal more easily.

It is very regrettable that the fine shingles formerly used which softened in tone when weathered are sometimes replaced by tarred or ugly galvanized iron roofs in this utilitarian age, which, even in England, re-roofs lovely old buildings, on which only thatch has been used, with the hard inartistic iron—more fire-resisting in both cases but most unsightly in comparison with what has been. However, one might find a grain of comfort in the thought that the bridge or cottage was preserved. In the case of bridges, that is consoling, for often they are pulled down when in need of repairs

and the landscape can never be the same in picturesqueness. Blessed is the community that appreciates the worth of an old covered bridge.

Habit is a great force; and by force of habit the American people have been too prone to take down, or let go to ruin, structures which have outlived their usefulness or stand upon ground thought to be necessary for some modern improvement. Many beautiful covered bridges have gone in this way.

But what do we go to see in Europe and other lands? The streets of closely packed modern villas? Generally speaking, we do not look at anything but the old, handed down from a picturesque past. There are the modern buildings as there are the modern bridges over the largest rivers, but it is the old that interests the large majority of tourists abroad. And so it is with the old covered bridges, which formerly were so numerous that they dotted the stream map of New England. Those that are left visitors are making pilgrimages to see in ever-increasing numbers. One covered bridge is an event in an afternoon's ride. I do not know why a long lattice or board-sided barn-like structure, open at each end, is so appealing to the heart. Yet it touches heart chords as a player touches harp strings. The vibration gives imagination free play and one sees a hundred pictures in an instant—a hay wagon creaks over the threshold, the hay catches on the entrance timbers, and little wisps float away lightly on the air; an old fashioned buggy with faded and patient horse pulls slowly through, taking the old doctor on his round of calls; a lumbering ox-cart makes the old bridge echo with each screaming turn of the wheels; a farmer drags in a load of snow to make winter travel easier than on the bare boards. The mind summons these pictures. They come as visions from the past to "those who have eyes to see." At night, the effect is enhanced, particularly if an old lantern hangs from a peg near the center, leaving shadows lurking suggestively along the floor or in the rafters. The gurgle of water from a stream underneath seems to make the half light more eerie. One breathes a little easier when near the exit and the open road, but the atmosphere of the old covered bridge is carried with one on the way, filled with the quiet charm of the past.



GEORGE T. PLOWMAN

BRIDGE NEAR UTICA, NEW YORK

MEDIAEVAL BRIDGE PAINTINGS IN LUCERNE

BY MARIE WIDMER

ONE does not need to travel far in Switzerland to find traces of Mediaevalism. Historic landmarks abound along the lakes, in the valleys, on the mountainside. Every region has its ruined castles and other picturesque reminders of feudal days, but, among these relics of days gone by, none are quite as unique, from an artistic standpoint at least, as the two old covered bridges which span the Reuss diagonally at lovely Lucerne. Several modern bridges cross this river at regular intervals, but thousands of pedestrians, who but a minute ago may have reveled in the fashionable displays of near-by shops, never grow tired from patronizing either the Kapell or the Spreuer Bridge, and enjoying their ever-delightful atmosphere of antiquity.

The Kapell Bridge was built in 1333, A.D., and recalls the time when the town did not possess a single house of stone, a feature which caused it to be nicknamed "the wooden stork's nest." As a halfway point stands the Wasserturm, an octagonal tower which originally formed part of the city fortifications. Once the safe deposit of the municipal treasury, it is now the storehouse for the town archives and documents.

Seventy-seven triangular tablets, forming a series, are placed at regular intervals beneath the roof of this bridge. They are decorated with scenes from Swiss history and from the lives of the patron saints of Lucerne, Saint Leodegar and Saint Maurice. Since these tablets show paintings on both sides there are a hundred and fifty-four scenes in all. They have been renovated carefully on several occasions.

The other wooden bridge, the Spreuer or Mülen Bridge, dates back to the year 1408 and has become famous for its tablets depicting the "Dance of Death." It was in the year 1611 that the Council of Lucerne decided to decorate this bridge with paintings in a similar manner to that which had been adopted with the Kapell Bridge.

At first it was planned to select scenes of a merry character, but, since the country was visited soon afterwards by war and pestilence, it was deemed proper to put in the mind of people serious thoughts and to appeal to them for a more virtuous mode of life. In the year 1652, Caspar Meglinger, a noted artist of those days, was commissioned therefore to depict the instability of human life with a "Dance of Death," which order he executed in a series of sixty-four paintings. The individual paintings were ordered and paid for by the patrician families of Lucerne, and permission for their respective display was granted by the Council of Lucerne. While the coat-of-arms of the head of the house usually appeared at the bottom to the left, those of his wife were reproduced to the right of the design and occasionally the two armorial designs were combined.

During the earlier renovations it sometimes happened that the verses underneath the pictures were changed and that the persons at whose expense the restoration was made added their coats-of-arms to those of the founders. The most recent renovations on both bridges have been executed strictly on the basis of historical data and, as the "Dance of Death" scenes are of particular interest, they were then photographed for the first time. However, the negatives of these pictures are shortly to be transferred to the Swiss National Museum, and pictorial reproductions of this mediaeval "Dance of Death" will therefore be as rare in the future as they have been unknown in the past.

All who are acquainted with Longfellow will remember, in this connection, the poet's reference to this ancient bridge in Lucerne: "In almost all languages is it written—the apparition of the grim spectre putting a sudden stop to all busi-



KASPAR MEGLINGER — THE PAINTER

ONE OF THE "DANCE OF DEATH" PAINTINGS IN THE SPREUER BRIDGE, LUCERNE



KASPAR MEGLINGER — THE MAN OF THE WORLD

ONE OF THE "DANCE OF DEATH" PAINTINGS IN THE SPREUER BRIDGE, LUCERNE



KASPAR MEGLINGER — THE ARCHITECT

ONE OF THE "DANCE OF DEATH" PAINTINGS IN THE SPREUER BRIDGE, LUCERNE



KASPAR MEGLINGER — THE ENAMORED

ONE OF THE "DANCE OF DEATH" PAINTINGS IN THE SPREUER BRIDGE .LUCERNE

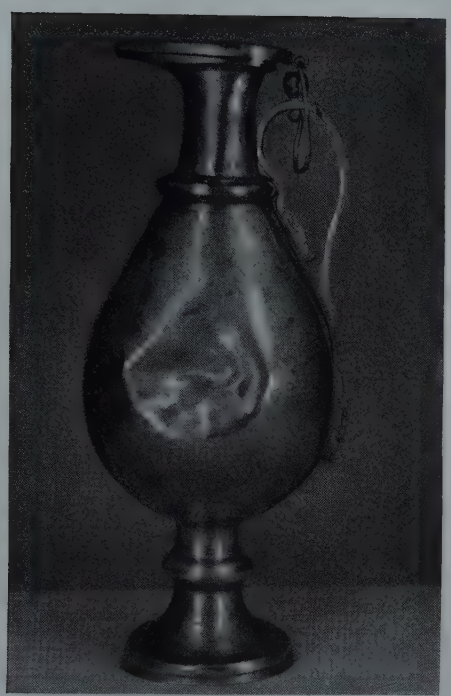


THE MEDIAEVAL SPREUER BRIDGE AT LUCERNE, SWITZERLAND, FAMOUS FOR ITS FRESCOES DEPICTING THE DANCE OF DEATH

ness and leading men away into the remarkable retirement of the grave. It is written in an ancient Spanish poem and painted on a wooden bridge in Switzerland. The designs of Holbein are well known. The most striking among them is that where, from a group of children sitting round a cottage hearth, death has taken one by the hand and is leading it out of the door. Quietly and unresisting goes the little child and on its countenance is no grief, but wonder only, while the other children are weeping and stretching forth their hands in vain toward their departing brother. It is a beautiful design in all save the skeleton. An angel had been better, with folded wings and torch inverted."

Both bridges possess a captivating charm in their unusual architecture and ancient traditions and their paintings fill us with admiration for the people of those days who regarded art as the ideal medium of expression.

ORIENTAL ART



GOLD EWER, PERSIAN, SEVENTH TO EIGHTH CENTURIES

Sassanian in shape, this ewer is one of the rare specimens of Early Islamic Persian gold work that remain extant.



PERSIAN SIXTEENTH-CENTURY HUNTING CARPET

FROM THE COLLECTION OF PRINCE SANGUSKO, WARSAW

This unusually fine rug is remarkable for its rich, mellow color.

A LAYMAN AT THE PERSIAN EXHIBITION

BY GEORGE HEWITT MYERS

THIS exhibition is, of course, the most extraordinary collection of Persian art ever shown under one roof.

It is preëminent and will probably remain so for many years. It is also preeminent in the way it has taken hold of the London public. The British may be a comparatively stolid and unartistic or even inartistic people but, when a great undertaking is successfully sold to them as this has been, they see their duty and they rush to pay their eighteen pence admission. They "assist," as the French say, at the rate of five thousand and six thousand and even eight thousand persons per day. They are determined, if they cannot see with expert eyes, at least to have seen the exhibition. One often heard that very statement: "Well, I'm glad I've *seen* that"; now I can tell John that I've seen it."

The galleries of Burlington House are literally swarming with conscientious people. If they are not all interested, they meet old friends and gossip of mutual friends or of other days or discuss cookery or the number of hours or minutes of "sun" during January.

On the other hand, there are the experts in all branches of Persian art from all countries, including Russia, Japan, Persia, Scandinavia, and even the United States. The tyro who listens with conscious superiority and curling lip to palpably ignorant comments, or to extraneous conversation upon the merits of pet cats, jumps to follow in humble silence a German, a Frenchman, and an Englishman who discuss in three languages the date of an unusual piece, read Kufic inscriptions or note obscure flaws in some apparently perfect vase.

There are foci where the hoi polloi gather in denser crowds in whispering admiration. The center of such attraction is, of course, the collection of Persian crown jewels and royal utensils protected by a heavy wooden railing and by the mysterious "invisible ray" which serves to enliven the scene when some gaping visitor leans too near the paperweight-sized emeralds and thus puts into operation the electric devices against theft. If not restrained by the authoritative voice of the plain-clothesman on guard (himself an object of some awe), the popping eyes and open mouth are suddenly jarred by the ringing of alarms and, far away at the entrance, innocent people jump at the closing of huge doors by electrical connections. The Shah contributed a drawing card and wonderful publicity, but the rich stones and metals are really in little danger by reason of their rather evident unsalability.

On the other hand, there are bits of silk, any one of which could be concealed in the closed fist, worth a thousand dollars, perhaps nearer a thousand pounds. A number of such pieces are missing from a famous textile which was until recently in a parish church whose priest was accustomed to snip off a piece now and then, slip it into his pocket, and hand it to a parishioner when the spirit moved him. His government has not succeeded in getting him to tell what became of the highly important bits, which carried an inscription now lost. The date and inscription on this piece of about the time of the Norman conquest would add another chapter to the knowledge of Persian art and history.

An officer of an American museum used the privilege granted to scholars to examine the illustrated manuscripts to such good advantage that he has added fifty per cent to the knowledge of the Persian painters of the fifteenth century.

Although, in some directions, the great museums and private collections of Europe will doubtless remain more rich in Persian art than America can hope to be, yet in other branches so much is being discovered by new finds and by archaeological expeditions financed by Americans that we may hope to hold a respectable position with relation to one of the greatest arts of all civilized nations—that of Persia.



MINIATURE BY BEHZAD, ABOUT 1500 A.D.

FROM THE GULISTAN MUSEUM, TEHERAN

This famous painting is duplicated by a finished version of the same subject coming from the New National Museum of Persia. The Persian master has treated this subject also in an unfinished miniature, now in the Philip Hofer collection.

PERSIAN ART AT BURLINGTON HOUSE

BY RUDOLF M. RIEFSTAHL

THE yearly exhibitions at the Royal Academy in London have obtained worldwide reputation. The International Exhibition of Persian Art is as remarkable as the previous exhibitions of Italian and Flemish painting. Although the subject is more remote from our current interests, or perhaps *for* this reason, it created almost a greater stir than its predecessors.

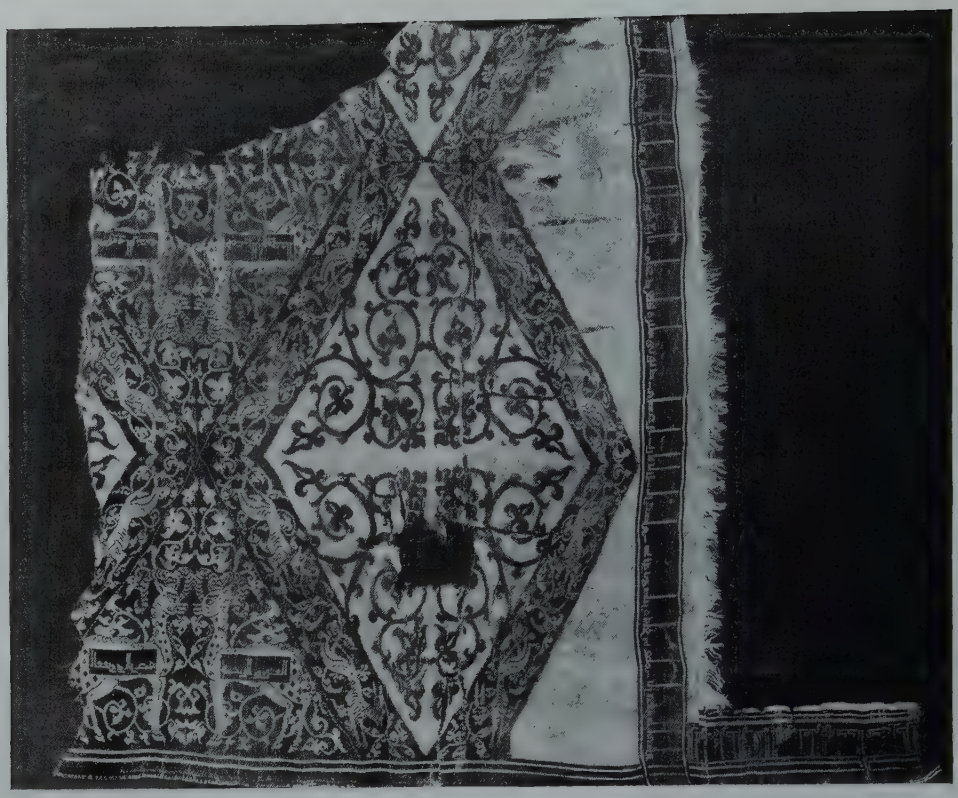
The exhibition took place at a most opportune moment, just at the moment when Persia is making a new start in her life as an "archaeological country." This change is due to the policy of the new regime which wants to open the country to the life of a modern world and which at the same time does not lack understanding for the importance of a great artistic and historic past.

Under the old regime the privilege of excavation in practically the whole country was reserved for one European power, which hardly took advantage of this privilege, with the exception of excellent work done in the ancient Eastern domain around Susa. The Mediaeval field was entirely neglected and Persia was thus the happy hunting ground for the clandestine digger who is interested in an object of art representing so much money, while historic or scientific evidence is not only without interest but has to be destroyed in order to prevent anybody else from getting into territory which might continue to be a successful hunting ground in the future.

These antiquated privileges have now been abolished. Any group of scholars furnishing the guaranty that excavation will be carried on in a scientific spirit can now enter the Persian field, and it has already been announced by the Press that America is to take a considerable part in the work which will inaugurate this new era. The Oriental Institute of the University of Chicago has already secured the permit for the excavation of the Royal Palace of Persepolis, and no doubt monuments will be unearthed the importance and beauty of which will exceed our boldest imaginations. Other excavations, such as a first scientific investigation of the graves of the Persian province of Luristan, are also planned by American scholars in order to gain scientific evidence concerning those numerous bronzes which in recent years have attracted the attention of scholars and museums. There are numberless other possibilities in Persia. The ruins of Nishapur and Merd conceal valuable information on the arts of Persia in the tenth and eleventh centuries. The Parthian and Sassanian remains of Persia are still almost unknown. It is perfectly possible that Persia may assume, in coming years, the importance of another Egypt or Mesopotamia in the archaeological field.

The Persian Government is conscious of its duties. A museum has been established at Teheran in which valuable art treasures are shown—as, for instance, the famous find of silver and gold incrusted Islamic bronzes which was made a few years ago in Hamadan and was seized by the Government at the moment of its leaving the country. We also hear that measures are being taken to prevent further decay of important monuments of the Islamic period, and the best move which the Persian Government has taken lately to show the importance of Persia in the field of the arts is the great effort made to send to the London exhibition a representation of Persian art as impressive as possible.

The Persian Government has done this at considerable risk. It is well known that the access to Shiite sanctuaries is still difficult in Persia. Century-old prejudices against "the infidel" can be wiped out only in generations. In spite of this attitude of the conservative elements grouped around mosques and *medressehs*, the Persian Government



SILK WEAVE, PERSIAN, TENTH TO ELEVENTH CENTURIES
THE METROPOLITAN MUSEUM OF ART

This type of lozenge composition has hitherto been unknown. Note stylized mountain goats with Kufic inscription.

has not hesitated to borrow most important carpets, manuscripts, and textiles from the holy shrines of Kum, Meshed, and Ardebil in order to send them by airplane to Cairo and from there to London. I wonder if the good *mollahs* in the sanctuaries of Persia realize with what respect their treasures were treated in London and how many new friends these treasures won for a tradition dear to them. Knowing the difficulties encountered by the Western visitor to Persian sanctuaries, one hardly believes one's eyes seeing these holy carpets occupying the places of honor in the London exhibition.

In sequence with the international character of the exhibition many other governments and museums have contributed to its success. The United States is represented by generous loans by museums and private collectors. The American loans are particularly conspicuous in the field of carpets, ceramics, and miniature paintings. Germany excels particularly by the loan of important Achaemenid metal-work and of early Islamic bronzes; Russia has sent some of her Sassanian and early Islamic silver and bronze vessels; Italy has contributed silver-work, textiles, and carpets from the treasure of San Marco in Venice. From the Bargello and Museo Correr, we also can admire the famous dated carpet discovered a few years ago in the royal castle of Monza. Denmark has sent a number of remarkable textiles which came to that country as gifts of the Shah of Persia in the seventeenth century when he sent an embassy to the Duke of Holstein Gottorp in response to an embassy of the latter to Persia, the record of which is known through the



POST-SASSANIAN SILK WEAVE

FROM THE TEXTILE MUSEUM OF THE DISTRICT OF COLUMBIA

The griffon on either side of the tree of life in this textile is an old Sassanian motif surviving in the Islamic period.

well-known record of Olearius. Of particular interest are the envelopes which contained the message of the Shah—ceremonious, sumptuous wraps of polychromed velvet on gold ground identical in texture and treatment to those famous velvets which were recently purchased by the Museum of Fine Arts in Boston and by the Metropolitan Museum, creating quite a stir among the cognoscenti in the field of textiles.

To give a survey of the exhibition as a whole would mean writing a history of Persian art illustrated by the examples exhibited in London—an impossible task.

One might nevertheless evoke first a mental picture of the exhibition taken as a whole. The rooms of the Royal Academy are grouped around a central octagon which has become in the present show a *salon carré* for the art of Persian rug-weaving. Three sides open vistas into the galleries surrounding, while the walls between show the brother of the Great Ardebil rug in the Victoria and Albert Museum, the rug belonging formerly to the Duke of Anhalt, captured in 1683 when the Turkish forces were broken under the walls of Vienna under the leadership of John Sobieski, King of Poland; the fine Herat rug formerly belonging to the Imperial Austrian House, now owned in Chicago by Mrs. Rockefeller McCormick; and a beautiful rug with cartouche design, woven in Northwestern Persia, given by Sultan Selim I to the Mosque of Tashliyah in Yugoslavia. The sumptuousness and grandeur of simplicity of this ensemble is indescribable.

Looking eastward from the octagon, one feels transported into the heart of Persia. At the end of the room appears

the maze of colorful ornament covering the solemn entrance of a sixteenth-century *medresseh;* the wide gateway,



RHAGES THIRTEENTH-CENTURY POTTERY BOWL

FROM THE E. R. DEBENHAM COLLECTION, LONDON

Of rich, unctuous glaze with polychrome decoration, this is interesting because of the figures of Persian dancers.

the stalactites of the spandrils over the door; the elegant swing of the Sulus inscriptions are mirrored in an octagonal water-basin in front. This ravishing ensemble is a copy inch by inch, but of slightly reduced size, of the entrance of the Mosque Mader i-Shah in Teheran. The rich detail of this gateway is amazing—on a background of turquoise appear subtle flowers and tendrils in cobalt blue, black, white, ochre, and yellow, and yet the simple lines of outer frame and door opening maintain the unity of the whole.

We know the charms of Persian art as revealed in textiles, pottery, or miniature painting. We are not acquainted enough with the most important form of Persian art—its gorgeous architecture, unique in the world on account of the application of color to architectonic forms. The London exhibition for the first time brought this enchanting wealth of Persian architecture before our eyes. The impression created by the doorway of Mader i-Shah is reinforced by two important prayer niches, one of the thirteenth century in gold lustre and varied blues, the other in fourteenth-century faïence mosaic. Besides these an important wall revetment with faïence mosaic on a ground of turquoise tiles, lent by the Pennsylvania Museum, is to be mentioned.

The exhibition comprises about thirty-five hundred objects. Its artistic and scientific importance is best gauged by a comparison with the Exhibition of Mohammedan Art, held in Munich in 1910, which gave a complete survey of what was then known of Islamic art. Munich, covering the entire field of Islam, showed about fifty-five hundred objects; the Persian exhibition limits itself to only one Islamic country, Persia, but includes also Persian art of the earlier periods, beginning with the prehistoric potteries from Susa and Nehawend from about 3000, B. C. Of particular interest are the bronzes from Luristan, dating from the sixth to the fifth century, B. C., but carrying on a much earlier tradition: fine bronze ornaments, for a great part horse-trappings, some of them of a strange, modern, almost cubistic character. Others abound in representations which seem to prove connection with earlier Hittite art. In the field of Achaemenid art, stone sculptures from Persepolis, delicate gold and silver work, perhaps influenced by Greek art, are to be mentioned besides a section



BRONZE BASIN, MOSSUL, THIRTEENTH CENTURY

One of the pieces of the famous Hamadan find, lent to the London Exhibition by the Gulistan Museum of Teheran.

of the colorful frieze of the archers from Susa, lent by the Louvre.

Relatively little is shown of Parthian and Sassanian art. Of the latter, however, an important stucco revetment,



MINIATURE FROM A COLLECTION OF THE ANIMAL FABLES OF BIDPAI; PERSIAN ABOUT 1430

FROM THE GULISTAN MUSEUM, TEHERAN

This miniature is one of the most delicate interpretations of landscape characteristic of the Timurid period in Persia.

lent by the Pennsylvania Museum, some of the famous Sassanian silver platters, among them one lent by the Cabinet des Medailles in Paris and important textiles showing the Sassanian medallion style, ought to be mentioned.

The wealth of works of art of the Islamic period is overwhelming. The exhibition marks a great progress beyond what was shown in Munich. In the field of ceramics, for instance, many new types have been discovered since 1910. The early Rhages and Samarra wares are represented in excellent specimens, and the way they are exhibited is masterly, as it combines historic explicitness with sensitive arrangement. In the Rhages polychrome or Minai group many more important specimens are now known than in 1910, giving a colorful picture of the courtly life of the twelfth and thirteenth centuries.

Of late the general interest has turned towards textile fabrics. The early Sassanian types of design of rows of walking animals or of symmetric figural compositions set into medallions are represented by a certain number of new specimens unknown hitherto. Almost more important are the fabrics of the early centuries of Islam. Until a few years ago our knowledge of these fabrics, which must have had such an important influence on the formation of the textile style of Mediaeval Europe, was almost negligible. In recent years a considerable number of fabrics of these periods have been unearthed in Persia, particularly at Bibi chahré Banov, near Teheran. Almost a complete series of these textiles—the Textile Museum of Washington, D. C., and the Metropolitan Museum figure among the lenders—is seen in the London exhibition. A new type of textile composition is to be remarked besides the well-known medallion style—the field is divided into lozenges by straight ornamented bands and the figural compositions within are grouped in four symmetric units. This style has its forerunner in certain late classic fabrics



AN ANGEL, FROM A MANUSCRIPT OF THE WONDERS OF THE WORLD BY KAZWINI; FOURTEENTH CENTURY

FROM THE ASIATIC MUSEUM, LENINGRAD

The typical Islamic conception of the angel. Similar figures adorned the gate of the Seljuk capital of Konia, Asia Minor.

and shows its effect in certain Byzantine designs; we now have the Islamic examples which show this curious style of composition at its height. Among the later Persian fabrics we must particularly mention the figural fabrics of the sixteenth and seventeenth centuries. Besides specimens known from the



A SASSANIAN KING ON HIS THRONE: EARLY FOURTEENTH CENTURY

FROM THE VEVER COLLECTION, PARIS

The miniatures of this Shahnameh, or book of the kings, blend Persian wealth of color with Chinese style in the interpretation of trees and plants. Chinese and Persian types may be recognized among the persons that are represented.

Munich exhibition, there are splendid new types that have been lent the exhibition by the Persian Government from the shrines of Ardebil and Meshed.

In the field of rugs an extraordinary series has been gathered. Of particular interest are several important and hitherto unknown carpets of the six-

teenth century, lent by Polish collectors. The large animal carpet lent by Prince Sangusko of Warsaw represents a new type, of interesting design and mellow colors, represented by two other specimens from the Osma Museum in Madrid and the collection of the Duke of Buccleugh. Other important carpets come from the shrines of Ardelbil and Meshed. Particularly important are the silk rugs from the shrine of Kum. They are knotted in silk and are of unusually fine weave. One of the rugs is signed by Ustad Nimatullah Joshagani and dated 1083 A. H. (1672-3 A. D.) The same artist seems to be the maker of the large circular rug from the shrine of Kum which is one of the outstanding pieces in the exhibition. This type of weave is entirely different from the Persian silk rugs which go under the name of "Polish" and of which a splendid series is shown in London.

Among the metal-work the loans of the Persian Government are remarkable, including a considerable number of basins and dishes of the great Hamadan find, mentioned before. But there are other specimens, many of them with date and name of maker, which will help elucidate the problem of the relation of Persian bronzes to those of the Mosul style of Upper Mesopotamia. The Mosum district formed a bridge between Persia and the Mediterranean countries of Islam, such as Syria and Anatolia, and is therefore particularly important for the evolution of the decorative arts in these countries. The line of demarcation between Persian and Syrian enameled glass will be clarified by the fine pieces exhibited in London.

The exhibition opens very interesting vistas on the art of the book in Persia. American collectors have long been interested in Persian miniature painting. In fact the most important collection of miniature paintings existing was acquired as early as 1914 by the Museum of Fine Arts in Boston, which here, as in so many other fields of art, has been ahead of general movements. But it seems that, with a few exceptions, American collectors have not yet understood the value of the book as a whole, comprising the binding, the calligraphy, the illuminations, and miniature paintings, forming an ensemble of a somewhat reserved beauty which reveals itself only gradually like a Chinese hand-scroll.

We saw in London an impressive series of manuscripts—the almost unknown treasures of the Bodleian in Oxford were shown side by side with the collection of Chester Beatty, the well-known American collector residing in England. The Persian Government again sent a considerable number of primitive manuscripts of the Abbassid style, which were hitherto hidden in the dusty libraries of Persian sanctuaries. But of special interest were two manuscripts lent by the Gulistan Museum in Teheran which shed a new light on the most delicate period of Persian miniature painting—the early fifteenth century. There is a great Shahnameh or book of the kings, written in 1423, A.D., for Sultan Baisunqur of Herat, one of the descendants of Tamerlane. Twenty colorful miniatures, delightfully delicate compositions, make this manuscript one of the greatest treasures of this period which rivalled in refinement the Chinese subtlety. Still more attractive is a manuscript of the fables of Bidpai, unfortunately undated but without doubt of the same period, in which we find the most sensitive interpretation of landscape painting that Persia produced.

Persia's greatest miniature painter, Behzad, is represented by several important miniature paintings which were lent by the Persian Government. The sixteenth century pieces show an almost overwhelming wealth of miniature paintings. Slow and gradual study will finally permit us to gain a clearer idea of the different artists who have hitherto been seen only as through a haze. It is the peculiarity of such important gatherings that they bring their scientific fruit only a considerable time after they close their doors. That was the case in Munich in 1910 and will be the case in the London show of 1931.

THE NEW WASHINGTON

HARLEAN JAMES, ASSOCIATE EDITOR
EXECUTIVE SECRETARY, AMERICAN CIVIC ASSOCIATION



THE TITANIC MEMORIAL
GERTRUDE V. WHITNEY, SCULPTOR



THE ARLINGTON AMPHITHEATRE

On the Virginia hills, surrounded by trees and flowers, in the midst of the Arlington Memorial Cemetery, stands the marble Amphitheatre, designed by Carrére and Hastings. On the terrace in front is the Tomb of the Unknown Soldier.



ARLINGTON AND THE LEE MANSION FROM THE AIR

The Lee Mansion at Arlington stands on the axis of the Arlington Memorial Bridge, now nearing completion. The house, built about 1803, by George Washington Parke Custis, whose daughter married Robert E. Lee, came into the possession of the United States soon after Mr. Custis' death in 1857. It is now being restored to its original condition.



THE ARLINGTON MEMORIAL BRIDGE

This beautiful bridge, designed by McKim, Mead, and White, will join the Lincoln Memorial with the Arlington and the Lee Mansion and actually as well as symbolically unite the North and the South. The white granite arches of the low bridge are flanked on the north by a sea wall with steps leading to the waters of the river, as the drawing shows.



THE NATIONAL CAPITAL FROM VIRGINIA

From the hills of Virginia, the panorama of the National Capital discloses the modern realization of the dream of L'Enfant, with the Capitol, the Mall lined with public buildings, the transformation of the triangle south of Pennsylvania Avenue which is now taking place, the White House, the Lincoln Memorial, and the tall shaft of the Monument.



THE TITANIC MEMORIAL

Gertrude V. Whitney, sculptor, and the late Henry Bacon, architect, produced this monument placed on the banks of the Potomac as a part of the composition of the Arlington Memorial Bridge. The inscription reads: "To the brave men who perished in the wreck of the *Titanic* April 15, 1912. They gave their lives that women and children might be saved."



THE ERICSSON MEMORIAL

This memorial, designed by James Earle Fraser, was made possible partly by appropriations from Congress and partly by donations from interested Americans of Scandinavian descent. The monument to commemorate the inventor and conductor of the *Monitor* is placed on the shores of the Potomac, just south of the Arlington Memorial Bridge.

MUSIC

AUGUSTUS DELAFIELD ZANZIG, ASSOCIATE EDITOR



RELIEF BY BOURDELLE

FROM THE THEÂTRE DES CHAMPS ELYSÉES



From "Our American Music," Courtesy of Thomas Y. Crowell Company

FRANCIS HOPKINSON

CREATIVE MUSIC IN AMERICA

BY JOHN TASKER HOWARD

WHETHER or not our creative musical art is American is a question that puzzles many critics. How much of the music that has had its origin in this country is really ours, and how much of it is a reflection of European art? Not that the answer is particularly important, for good music is always good music, no matter where it originates. Yet it is perhaps worth while to consider exactly what our contribution to the music of the world has been, if for no other reason than to congratulate ourselves that it is not as small as we had thought.

The history of our music goes hand in hand with American history. Definite charts could be made showing how long a period elapsed after each section of the country was settled before there was some sort of musical activity in that community. Of course, there have been some retarding factors, Puritanism in New England and the Quakers in Philadelphia—but after 1800 each frontier section on the westward march has shown healthy musical life within twenty-five years of its settlement, some of them in less time.

The chief problem of the historian of American music is to determine what would have developed in this country if there had been no foreign influence, no musicians from abroad who caused our native performers and composers to sit back and listen while others better equipped made their music for them. Would native genius have risen above its crudities, and grown to something great and compelling because it was vital, close to the soil of pioneers?

There was little music created in this country until the middle of the eighteenth century, over a hundred years after the first white settlers came to these shores. The Puritans in New England contented themselves with the psalm tunes they had brought with them, and waged many controversies on the propriety of singing them at all. New York, Philadelphia, and the South were freer in their use of secular music, and with instruments, but no composer appeared until the time of Francis Hopkinson, signer of the Declaration of Independence, first Secretary of the Navy, critic and humorist, and one of the finest types of musical amateur that ever graced any community. Hopkinson left behind him a dozen or more songs of little individuality, but altogether charming, even though they do reflect foreign models.

Hopkinson was a relatively polished product. His small musical gifts were shaped by what he had learned—from foreign teachers and from the excellent music in his own extensive library. His own music was important as a reflection of the taste of his time.

It remained for New England to make the grand gesture, to produce a pioneer who was really vital. This was William Billings, the tanner-musician of Boston who was the first American to make the composing of music a profession. Billings grew from a background of psalm-singing; he knew little enough of the technique of making music, but he had the primal urge. He had heard of the fugues of the masters, of their lofty contrapuntal writing, and he decided that here was a worthy medium for his art. When he published his first collection of "fuges" and anthems in 1770, he immediately announced his emancipation from the restrictions that had inhibited his predecessors. In the preface he waxed eloquent as he spoke of his "fuguing pieces" . . . "more than twenty times as powerful as the old, slow tunes. Each part striving for mastery and victory. The audience entertained and delighted, their minds surprisingly agitated and fluctuated, sometimes declaring for one part and sometimes for another. Now the solemn bass demands their attention; next the

manly tenor; now the lofty counter; now the volatile treble. Now here, now there, now here again! O ecstatic! Rush on, you sons of harmony!"

All this was more important than it sounds. True enough, the "fuges" were by no means real fugues, they were not even good imitative counterpoint, but the man and his music were really vital. And what is more important, he founded a definite school to which there were both adherents and opponents. The more dignified of his successors led a definite reaction to the Billings type of anthem, but Billings was sufficiently alive to get himself talked about.

One of Billings' contemporaries, Oliver Holden, was in one respect the most important composer of his time; he produced the hymn-tune *Coronation* in 1793, the first melody by a native American which has had continuous life from the time of its first publication to the present day. This vigorous tune has needed no discovery by historians, no revival, to make it known to later generations, for it is still widely sung to the words for which it was originally written—"All hail the power of Jesus' name."

The music of Billings and his colleagues was considerably performed in the latter eighteenth century. Concert programmes from Philadelphia and New York, as well as Boston, featured his works in abundance, and the student who reads these programmes up to 1790 will gain the impression that American music was well represented, and that a native school of music was actually developing.

But if this same student will continue his research after 1790 he will find that the names of Billings and such contemporaries as James Lyon almost completely disappear in the next decade. He will not have to look far to discover the reason; American music was experiencing the first of the wholesale immigration of foreigners.

When America won her freedom and established a democracy in the 1780's, she afforded new opportunities, and musicians as well as other people were attracted by them. Then the French Revolution drove many from France, who sought America as a refuge. When they came here they took over our musical destiny, for they were so much better trained than our own musicians, so much surer of themselves, that our few and poorly-equipped artists could not hope to compete with them.

As a result we had better music, but it was not our own. And here is the historian's problem—speculation as to whether our Billings, our Lyons and Hopkinsons would have gained in background and craftsmanship if the growth of our music had not been interrupted by the coming of skilled, thoroughly equipped musicians whose talents paled the glories of our native composers? Or would the crude, yet native, spark of genius have become sterile on virgin soil, where there was not even the opportunity for the exchange of ideas in a cultured environment?

Like all immigrants, the musicians were eventually absorbed by America. They became Americans, and their descendants today can boast a long line of American ancestry. By the first quarter of the century there was little distinction between the native-born and those who had come here some twenty-five or thirty years before. And the native composer returned as a better-trained musician; Lowell Mason and his colleagues were men of larger background than Billings, and they founded a hymnology that is in many respects as much folk-music as the songs of Stephen Foster.

There was considerable concert life in the first half-century. The Philharmonic Society was founded in New York in 1842, and though the most remarkable feature of its performances may have been the fact that the players generally ended their pieces together, they nevertheless played valiantly ahead and gave three or four concerts each season. We also know that there was music in the home, evidenced by the bound music books that modern collectors delight in procuring, with the in-

dividual songs and pieces representing both foreign and domestic music.

Then a figure appeared who had much in common with Billings, since he had little or no musical training, and represented an entirely natural and native urge for music. This was Stephen Collins Foster (1826–1864), composer of *Old Folks at Home*, *Old Black Joe*, and other quasi-sentimental songs that seem to be immortal, and deservedly so. Foster differed from Billings in that he never overreached himself; he was content with what was simple and natural to him, and consequently produced many things that have lived. He wrote true folk-songs.

So much for what might be called people's music. With Foster this field became established as distinctively American. But in the realm of developed or concert music, Americans were not so sure of themselves, and another foreign invasion in mid-century gave native effort another set-back. The Central European revolutions of 1848 drove hordes of musicians, principally Germans, to the United States. They settled not only in the Eastern cities but also in the Mid-West and West. Like those who came a half-century before, they were better trained than the Americans, and they dominated all branches of our musical life. They became the principal teachers, the chief performers at concerts, and the principal members of our orchestras. And the American public was quick to recognize their superior attainments.

All of this made it difficult for the American composer. Anything or anybody that failed to bear a foreign name or label was considered commendable but second-rate. Foster's songs were sung by people everywhere, but even the most astute critics failed to recognize their genuine beauty and to consider them anything but street songs. Few seemed to realize that here was something far more vital than the most correct products of the *kappelmeister* type of musician who could manufacture music by the yard.

The Germanophiles found their leader in John Sullivan Dwight of classic Boston. Dwight had the backing of the Harvard Musical Association in founding his *Journal of Music* in the early fifties, and he proceeded to preach the doctrine of the classics and the romanticists up to and including Schumann. He fought for high musical standards and did much to maintain them, but he never learned that crudity sometimes clothes the genuine. In 1853, six months after *Old Folks at Home* was published, he wrote as follows:

"We wish to say that such tunes, although whistled and sung by everybody, are erroneously supposed to have taken a deep hold of the popular mind; that the charm is only *skin-deep*; that they are hummed and whistled without *musical emotion*, whistled 'for lack of thought'; that they persevere and haunt the morbidly sensitive nerves of deeply musical persons, so that they too hum and whistle them involuntarily, hating them even while they hum them; that such melodies become catching, idle habits, and are not popular in the sense of musically inspiring, but that such a melody *breaks out*, every now and then, like a morbid irritation of the skin."

The failure to recognize the value of those things that were nearest at hand, and the insistence on conformity to foreign standards, worked a tremendous influence on the writings of Americans, whether it was for our eventual good or bad. It meant that the more correct our composers were in their manner of handling their musical knives and forks, the less of creative genius they showed. They produced warmed-over dishes from the masters; when they borrowed their formulae they had nothing to pour into them that would make them their own.

One does not need to be a chauvinist or a bigoted nationalist to regret the lack of individuality in our composers of past generations. Music is international, and, unless creative artists derive from some accepted source, they are incomprehensible. Yet when Wagner echoed Beethoven he was Wagner none

the less, for the simple reason that his genius, his powerful personality, re-created what he may have learned from others. The new wine he poured into old bottles had a sparkle that was quite its own.

John Knowles Paine was in many ways the parent of American symphonists and altogether typical of the slavish conformity to European models. He was the first of our composers to write symphonies and symphonic poems that were published and extensively played. He established a line of composers that extends to the present day—George W. Chadwick, Arthur Foote, Mrs. Beach, Arthur Whiting, and others of the so-called Boston group. Each of these has a certain individuality—Chadwick, especially, a jaunty irreverence that has its Yankee phases—yet all of them reflect European ideas.

So we have come to the present day. We have produced MacDowell, an undoubted genius, trained in Europe, who had a musical speech definitely his own, no matter whether it was American, Celtic, or German. We have had Ethelbert Nevin, a logical successor to Foster, better trained, and a writer of salon music of charm and distinctiveness.

In 1892, a distinguished foreigner came to America for a three-year visit. He had a profound influence on our music, quite different from that of other foreigners. An intense nationalist himself, he tried to lead Americans back to their own soil, to an appreciation of the folk-music he found here, and to a sense of nationalism. This was the Bohemian, Antonin Dvorák, who wrote his *New World Symphony* as an example to Americans of what might be done with native material.

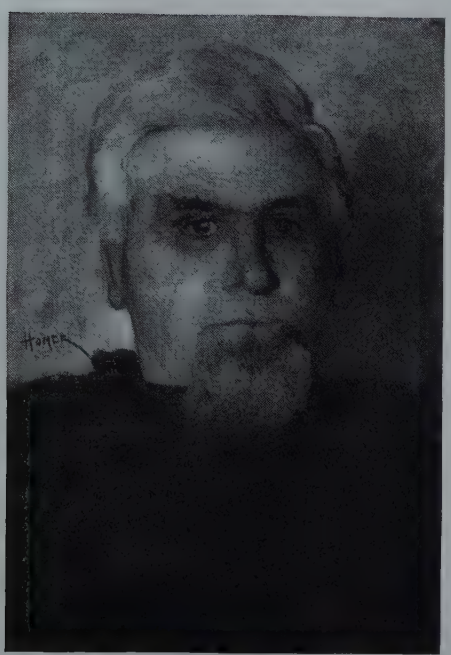
This divided American composers into two camps: those who tried to cut the cord with Europe as quickly as possible by turning to folk-material, and those who felt that such a course was artificial and that nationalism must come of its own accord, if it was possible for it to come at all. Dvorák also stirred in us an appreciation of our homely folk-songs—the songs of the Negro, the homesick melodies of Stephen Foster, and the exotic music of the American Indian.

This recognition of the value of our more lowly, less ambitious music has made us more honest. It is quite true that little of this folk-music belongs to Americans as a race, but Americans as such are not a race anyway. To date our nationalism has been a matter of race or section rather than of Americans or America as a whole. We have music reflecting the Negro, the mountaineer, the frontiersman. Some of our composers definitely reflect their environment. Carl Busch writes music that is definitely of the prairies, and of the South Missouri mountains near the Kansas City he has lived in for over fifty years. Roy Harris is of the Southwest; his music tells of cowboys, bronchos, California valleys, even though he never uses actual folk-songs. From all our scattered folk-material—Negro songs, Foster melodies, mountain ballads, cowboy songs—something characteristic of us is sure to evolve when it is welded together by the sort of life we lead in this country. We have already produced jazz—a transportation of Negro idioms to Broadway. And while American music is not jazz, jazz is certainly American.

We have hundreds of contemporary composers today, a number of them producing music that is the equal of anything being written in post-war Europe. We have produced no towering world master, but neither has Europe since Richard Wagner.

If our composers will forget their nationality and try to express themselves sincerely, their idiom will be American if they themselves are true Americans. Nationalism is totally unimportant if it is self-conscious, and, if our composers write music of the first water, what difference does it make whether it sounds like Persian or Siamese music? If the composer is honest his music will sound like himself, and that will be American. For, after all, there are many different kinds of Americans.

MUSEUM ACCESSIONS



WINSLOW HOMER CAPTAIN SMITH

This painting, practically life-size, was given to the Fine Arts Gallery of San Diego by Mrs. Henry A. Everett. The subject was a close personal friend of the artist when he was painting on the coast of Maine. For quality of nicely related values, and for that frank realistic statement of fact which has given the artist a reputation as one of this country's most truly American interpreters, this picture has genuine distinction.



PORTRAIT OF A YOUNG SOLDIER

SPANISH, SEVENTEENTH CENTURY

The model is evidently the same one who appears in another seventeenth-century picture, which Dr. August L. Mayer definitely attributes to Velasquez. The consensus of opinion seems to be that this picture is of the Velasquez School. In its reserve, naturalism, and beautiful tones of mellow light and color, this decorative composition is unusually fine. The painting, recently purchased by the Fine Arts Society of San Diego, is a notable addition to the gallery's collection.



VAN DYCK — MARGARETHE DE VOS

This very fine portrait study, well known as a work of the earlier years of Van Dyck when he was still under the influence of Rubens, was purchased by the Museum of Fine Arts, Boston, from the Vernon Collection of England, in which it had been for over a hundred years. It is one of the most charming and spontaneous works of the painter's early period, painted with a simple palette of rich, deep tones, with the colors placed so skillfully that the final effect is glowing and highly keyed.



THE VIRGIN



SAINT JOHN

Outstanding among recent accessions to the Cleveland Museum of Art are these two figures from a crucifixion group, dating from about the year 1275, which originally decorated a church on the border of Catalonia and Aragon. The figures are in wood, beautifully polychromed, the original color being in a quite remarkable state of preservation considering the many centuries that the none-too-enduring wood has been exposed. They tie up more closely with the general Spanish type than with the Catalan figures of the period. Both of these interesting and beautiful examples of Early Mediaeval Art are the gift of Mr. and Mrs. Francis F. Prentiss.



FILIPPINO LIPPI ADORATION OF THE CHILD

This work by the famous son of Fra Filippo Lippi and the pupil of Botticelli, is the most important of recent accessions to the permanent collections of the Toledo Museum of Art. The acquisition was made possible through the purchase fund, established by the late Edward Drummond Libbey, founder of the Toledo Museum. Done in oil on an octagonal wood panel, the painting still has its original freshness and brilliance. The foreground, with its flowers and foliage, has the richness of a millefleur tapestry. It depicts the Virgin, clad in a rich blue mantle over a red undergarment, kneeling in adoration of her divine child, who reclines against a kneeling angel. In the background are the restrained and dignified arches of a typical Renaissance portico through which may be seen in the distance a delicately painted landscape. Thus the picture summarizes all the salient characteristics of Florentine painting at the close of the fifteenth century. In fact, here is all of the Renaissance, its architecture, its landscape background, its flowery ornamentation—and its favorite subject, The Madonna and Child. The painting was formerly in the Paris collection of Gustave Drefus, into which it came from that of Charles Timball.



FRANCISCO GOYA SELF-PORTRAIT

This self-portrait of the "impetuous and boisterous" Goya, lately acquired by the Smith College Museum of Art, gives an excellent idea of the great Spanish painter of the late eighteenth century, as well as of his technical skill and style. Born in Aragon of humble parents in 1746, the youth of Goya was a mixture of tumultuousness and high ambition. To escape the Inquisition he fled to Italy where he met Louis David and where he came under the influence of the works of Tiepolo. Returning to Spain in 1774 he attained high rank. His works, which reflect his own deep emotions, are said to bridge the gap between the old style and the new, and to record, in superlative measure, his conception of strength and beauty.



OTTO LANGE — THREE DONKEYS

This water color, purchased by the Brooklyn Museum from the International Exhibition of Water Colors, Pastels, and Drawings held there recently, is by the German painter and engraver who started the tradition of the "Brücke."



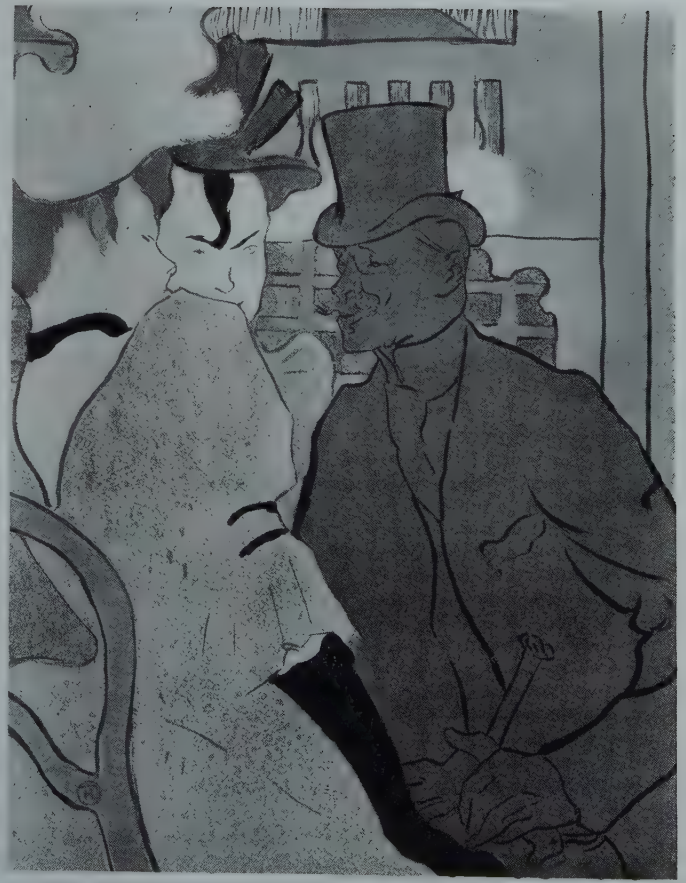
DRAGON RELIEF FROM THE ISHTAR GATE OF BABYLON

The Detroit Institute of Arts has received as a gift from the Founders Society this relief of glazed tile which formed part of the walls of Babylon in the time of Nebuchadnezzar. It is, at present, the only dragon relief in this country.



TOULOUSE-LAUTREC LE JOCKEY

GIFT OF CARTER H. HARRISON TO THE ART INSTITUTE OF CHICAGO



TOULOUSE-LAUTREC ENGLISHMAN AT THE MOULIN ROUGE

GIFT OF THE PRINT AND DRAWING CLUB TO THE ART INSTITUTE OF CHICAGO

FIELD NOTES

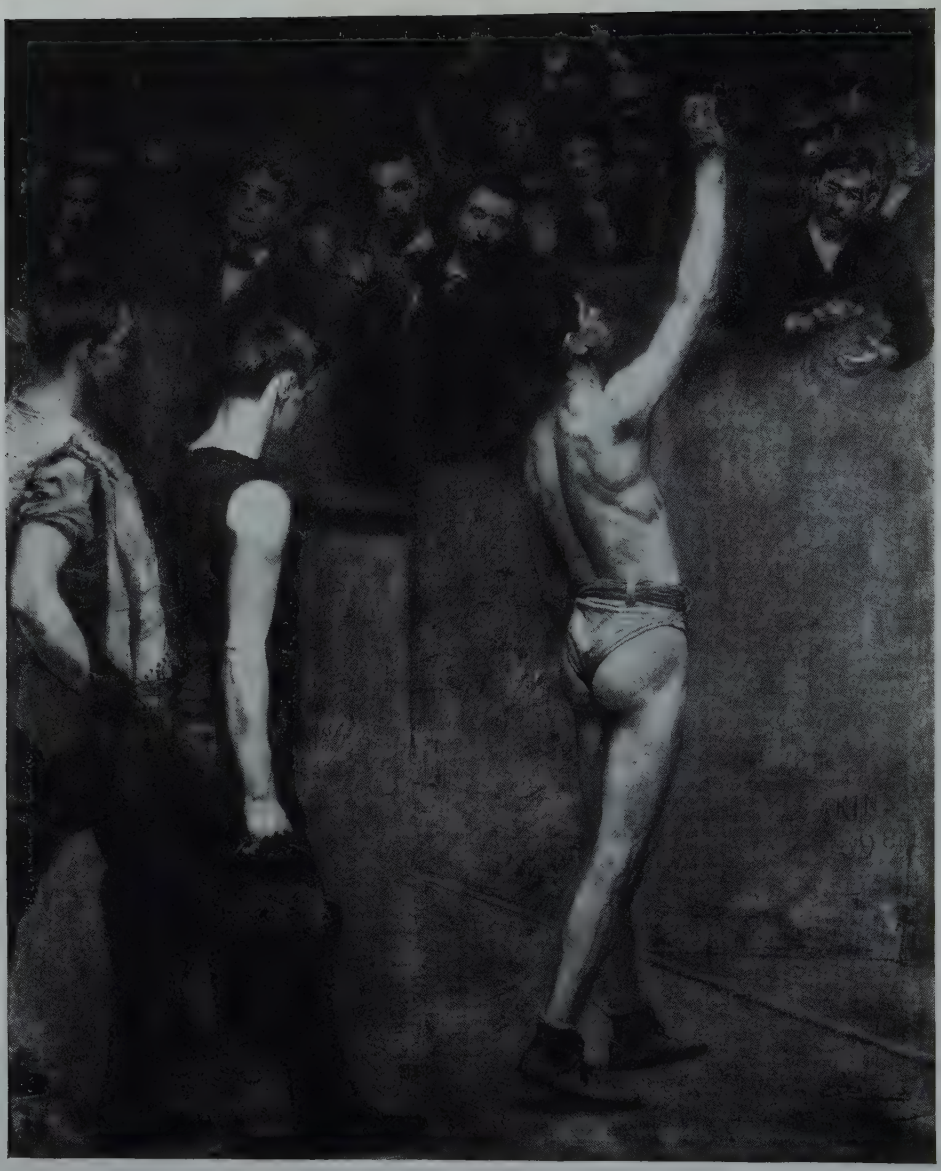
DEALING WITH LOCAL ART EVENTS HAVING MORE THAN LOCAL INTEREST

LEILA MECHLIN, ASSOCIATE EDITOR



GATE TO GOVERNOR'S PALACE, SAN ANTONIO

BY A SAN ANTONIO SCHOOLBOY, RICARDO TAVIZON



THOMAS EAKINS SALUTAT

ADDISON GALLERY OF AMERICAN ART

PHILLIPS ACADEMY, ANDOVER, MASSACHUSETTS

FIELD NOTES

THE S. S. A. L. IN SAVANNAH

The Southern States Art League held its Eleventh Annual Convention in Savannah, Georgia, April 9 and 10 at the Hotel De Sota. Mr. Ellsworth Woodward of New Orleans, president of the League, was unable to attend because of temporary disabilities caused by an automobile accident. Mr. James Chillman, Jr., director of the Museum of Fine Arts of Houston, Texas, and first vice-president of the League, took his place as presiding officer. After an invocation by the Rt. Rev. Dr. Reese, Bishop of Georgia, the delegates were welcomed at the opening session by the Mayor of Savannah, Honorable Gordon Saussy, Mr. Charles Ellis, President of the Telfair Academy of Arts and Sciences, and Miss Lila M. Cabaniss, President of the Savannah Art Club. The total attendance at this convention approximated 50, including delegates from 24 organizations, individual members and guests. The League's membership has increased to nearly 700. Texas led during the past year in the number of new sustaining members, while the greatest number of new active members came from Georgia. A full report was made of the travelling exhibitions with a statement that sales from the Tenth Annual Exhibition had totaled $724.

At the afternoon session on April 9 an address was given by the Secretary of the American Federation of Arts, Miss Leila Mechlin, on "The Miracle of Art," the purpose of which was to indicate the place of art in life and its inspirational character.

The Eleventh Annual Exhibition assembled under the auspices of the Southern States Art League opened with a reception and private view that evening at the Telfair Academy of Arts and Sciences. This exhibition comprised over 200 works, including oil paintings, water colors, pastels, miniatures, etchings, lithographs, block prints, sculpture and a few examples of fine handicraft. The representation was widespread throughout the south, including Texas, Oklahoma, Arkansas, the District of Columbia and Maryland as well as Virginia, the Carolinas, Georgia, Florida, Alabama, Mississippi, Louisiana, Kentucky and Tennessee. Savannah was not only an ideal meeting place for the League but a most hospitable host. In connection with the exhibition 23 prizes were given, at least 14 of which were donated by Savannah organizations and individuals. Among the donors of prizes were five business men of Savannah, the *Savannah Morning News*, the Savannah Chamber of Commerce, two Savannah Art Stores, etc., with notably the Telfair Academy of Arts and Sciences and its president, Mr. Charles Ellis, on the list. The prize of $100 donated by the Telfair Academy was awarded to Mary Todd Aaron of Pawhuska, Oklahoma, for a painting of a negro boy entitled "Watermelon Time"; the prize, given by Mr. Ellis, for the best pastel was awarded to Christopher Murphy, Jr., of Savannah, for a portrait of a young woman.

In the matter of entertainment, Savannah lived up to the traditions of the South in generous hospitality. There was a luncheon on the 9th at the Oglethorpe Club, the Telfair Academy of Arts and Sciences acting as hosts to visiting members, and on the 10th luncheon was served at the Colonial Kitchens. On the former day a tea was given by Mr. and Mrs. Charles Ellis at their lovely home on East 34th Street, and on the afternoon of the latter day the delegates were entertained by the Savannah Art Club at a garden party at Wormslee, a fine old plantation home. The meeting was concluded with a dinner at the Hotel De Sota at which Col. A. R. Lawton, Honorary President of the Telfair Academy, told of its history; Christopher Murphy spoke for the Association of Georgia Artists; and T. R. Waring, President of the Carolina Art

Association, recalled the founding of the Southern States Art League in 1921 and predicted even greater development in the future.

Savannah was at its best at this time—in the full flush of spring, the trees in leaf and flowers in bloom, birds filling the air with song, the sunshine sparkling and the air warm and caressing. Savannah as a city has a charm all its own, incident not merely to its location or its verdure but to the sum of the whole, added to the fact that it has witnessed longer than most cities in the United States to a life of quiet dignity, and that it is still a city of homes. Its series of parks, planned originally as stockades for the protection of the people, its unique water front and high embankment (Savannah was built on a bluff), its encircling woods of great beauty, its old churches, and fine residences make it a city of which not only Georgians but all Americans may be proud—a city to be cherished.

Art interest in Savannah centers in the Telfair Academy, the old Telfair residence admirably adapted for exhibition purposes. Here on the first floor is a stately drawing room oval in shape and a large dining room, in which the original furniture used by the Telfair family has been given permanent placement. These rooms convey the spirit of the time they represent much more than any rooms taken from an old home and set up in a museum could possibly do. The Telfair Academy's collection of casts is in a large room in the basement, while on the second floor is the main picture gallery. On the same floor at a slightly higher level, in the front of the building is located a series of small galleries wherein the Southern States Art League's exhibition was set forth. The Telfair Academy has acquired a permanent collection, including excellent works by contemporary American artists, purchased with exceptional discrimination as opportunity afforded. Included in this number are representative paintings by Bellows, Henri, Melchers, Hassam and others. Savannah has its own group of practising artists, its current exhibitions and an interesting programme of general art activities, in which the people of Savannah quite generally show interest and take part.

An exhibition of etchings and drawings by Christopher P. H. Murphy, Jr., was on view in "The Little House," Savannah, at the time this Convention was held.

An excellent and attractive "Guide to the City of Savannah," illustrated by drawings and etchings by local artists, has been compiled and published by the Savannah Junior League.

The following officers in the S. S. A. L. were re-elected at this meeting for the ensuing year: Ellsworth Woodward, President; James Chillman, Vice-President; Mrs. J. C. Bradford, Vice-President; and Miss Ethel Hutson, Secretary-Treasurer.

Dallas, Texas, was selected as the next meeting place, in response to invitations extended by the Art Associations of Dallas and Highland Park. L.M.

AN EXPERIMENT IN MUSEUM EXTENSION

The Pennsylvania Museum of Art Philadelphia, opens a branch art museum about May 1, in the 69th Street Arts and Crafts Community Center. Its operation for five years, as an experiment to determine the value of a system of branch museums, similar to the existing system of branch libraries, is assured by a grant of $45,000 to the Museum from the Carnegie Corporation of New York and by the promise of $30,000 additional from John H. McClatchy, who is also providing the space necessary.

The Museum believes it can be demonstrated that one of the next major developments in the general field of museum service lies in the establishment of a system of branch museums in various local communities of the city, analagous to the system of branch libraries already existing. Officers and members of the governing bodies of the Pennsylvania Museum have participated for several years in the general public advocacy of

such systems here and elsewhere, and approaches have already been made to the Museum on behalf of more than one section of the city desiring such a branch.

At the present time the Museum is operating five buildings in different locations, but their contents and character are specialized, and only one, Memorial Hall, has in part the character of a local art museum (for West Philadelphia) with an attendance in 1930 of about 412,496.

It has been the desire of the Museum not to undertake the establishment of true local branches until the initial one could be assured of proper conditions—in skilled educational direction, in suitable housing, in material for exhibition, and in adequate financial support—to realize and display the full potentialities of such a center. These conditions have now been fulfilled.

The 69th Street Branch of the Museum will be conducted by Philip N. Youtz, formerly of the staff of the Columbia University and of the People's Institute in New York, and recently in charge of the programme of adult education in a number of branch libraries of the New York Public Library system. Mr. Youtz is the author of several books on art and a frequent contributor to current magazines. His work will form part of the programme of the Museum's Division of Education.

Work is actively going forward in preparing the quarters to be occupied by the new branch, which will include a large gallery for current exhibitions, another gallery with alcoves for effective groupings, and an auditorium for lectures and discussion groups.

Material for the exhibitions will come from the collections of the Pennsylvania Museum of Art, from other Philadelphia organizations, from private collectors who are giving their support to the movement, and from elsewhere. Beside the exhibitions which will change from month to month, other activities, including study classes and talks by speakers of authority in different fields, will be carried on in coöperation with existing organizations of the district, as part of an effort to arouse an interest in art in the community at large.



HEAD OF HERMES, GREEK, SIXTH CENTURY, B.C.
ANONYMOUS LOAN TO THE CINCINNATI ART MUSEUM

THE CINCINNATI ART MUSEUM

The Cincinnati Art Museum has recently received an anonymous loan of two fine small Greek heads, neither of which has been previously published or exhibited. These heads are an interesting addition to known Greek works of their respective periods and augment most happily the Museum's collection of classical material. The earlier, a male head of finely grained, creamy white marble, 6⅝ inches high, was probably intended as a representation of Hermes. Nothing definite is known concerning the place where this head was discovered, but external evidence suggests Attica. The general design is formal, and the impression produced is more decorative than naturalistic. It is presumably a work of the end of the sixth century, B.C. The second head is of a woman, is about two-thirds life size with a total height of 8⅝ inches, and is of Pentelic marble. This

head is probably a fragment of an architectural decoration and may have come from a relief representing the Battle of the Greeks and Amazons or the Battle of the Lapiths and Centaurs. This is given as the work of a fifth century sculptor, who had apparently acquired enough facility to produce a harmonious result, but had not yet begun to use this facility to represent individuality or extraneous details.

An exhibition of paintings by Thomas Gainsborough was set forth in the Cincinnati Art Museum during the month of May. In addition to important paintings representing all periods of Gainsborough's artistic development, a collection of Gainsborough's prints and drawings was on view. In order to recreate as nearly as possible the spirit of the eighteenth century, examples of contemporary furniture were placed in the Gallery, and to enhance the educational value of the exhibition a special programme of lectures and gallery talks was given.

On Saturdays and Sundays during April and May, story hours for children were held at 2:15 P.M. Those on Saturday were for the children of members and those on Sunday were open to all. The life of an artist was taken as the subject for each of these story hours, the four talks in April and the first in May being on the following: Paul Revere, Gilbert Stuart, Winslow Homer, James McNeill Whistler and Frank Duveneck.

HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

The Henry E. Huntington Library and Art Gallery, San Marino, California, has just issued its third annual report, in which special note is made of the completion of the laboratory for the use of the Curator of the Art Collections, in meeting his greatest responsibility—that of caring for the objects in his charge, which of course involves cleaning and repairing of such as may require it. In this laboratory can be made, under advantageous conditions, the meticulous examination and study of each object in the collection, with reference both to its condition and to its identification and description, as well as a large part of the necessary repair work.



GREEK HEAD OF THE FIFTH CENTURY, B.C.

ANONYMOUS LOAN TO THE CINCINNATI ART MUSEUM

The museum record, with its detailed description of each object and with notes of everything known regarding it, approaches completion. One or more photographs of each object form the core of this record, and an incidental value attaches to the photographs in that prints and enlargements can be made from the negatives at any time. All the objects in the main art gallery have now been photographed, making available over a thousand negatives. The photographing of the objects in the Arabella D. Huntington Memorial Art Collection will soon be finished. This makes a vast amount of valuable reference material available to students and others.

A secondary though important service of the department is meeting the demand from visitors for photographs of the grounds and buildings and of the objects of art, as well as for photostats of the objects that have been seen in the Library exhibitions. The few color prints

available of the more popular paintings have met with apparent approval, as judged by the demand and sale, and it is hoped not only to make more of these available but also to supply photographs and color prints in some cheaper form. Experiments are also being made in color photography, as there are many requests for some form of photographic reproduction that will give a correct idea of the coloring, not only in the paintings but also in illuminated books and manuscripts. In the present stage of color photography a separate plate has to be made for each occasion, so that the usefulness of this process is limited almost entirely to the preparation of lantern slides.

The report notes also that the gardens and grounds are proving increasingly attractive.

The attendance during the year which this report covers approximated 125,000 No attempt has been made to exploit the collections or the institution, and interest today is based largely upon the favorable impression of visitors and upon the report they make to others of the things they have seen. There have been three special exhibitions during the year, the most important of which was on the occasion of the meeting of the American Library Association in Los Angeles.

Special tribute is paid to the staff, and those who serve as guards, for their efficiency and courtesy, of which many visitors have commented favorably.

THE CLEVELAND PRINT CLUB

Cleveland, as a city, has a reputation for interest in prints. The Print Club of Cleveland is especially active and has done much to build up the Cleveland Museum's print collection. It has lately sponsored an International Competitive Print Exhibition of a unique and interesting character.

This is the first international exhibition of contemporary prints ever held in Cleveland. It is, aside from that, the first exhibition of more than local interest ever sponsored by The Print Club, whose exhibitions in the past have been limited to prints presented or lent to the Museum by its own members.

In the present exhibition, artists throughout the world were invited to participate in a competitive exhibition composed of unpublished prints in any medium. A prize of $1,000 was offered to the artist whose print was chosen for The Print Club publication for 1931, to be distributed to its members. The response made by artists all over the world to The Print Club's invitation has been so gratifying, and the quality and importance of the prints received have been so great, that both The Print Club and the Museum have felt more than rewarded for their efforts.

The first-prize print finally chosen by the jury to serve as The Print Club publication is a lithograph, "City on a Rock," by the American artist, Louis Lozowick. In this the artist has most effectively realized the possibilities of the lithographic crayon and by beautiful variations of tone has managed to create an atmosphere of true poetry and beauty around an industrial theme. The second prize of $100 was awarded to a German artist, Leo Mayer, for his beautiful drypoint, "Maler und Malerin." This print has dignity and great charm of subject and is original in its conception and masterly in its execution. Austin Frederick, an English artist, claims the third award of $50 for his excellent and naive composition, "Milking," a highly accomplished piece of etching. Honorable mentions were given to Glenn O. Coleman, of America; Enid Butcher and Clifford Webb, of Great Britain; Yves Alix, Jean-Emile Laboureur, and Edouard Goerg, of France; and Karl Hofer, of Germany.

The jury of selection and award consisted of Henry McBride of New York, Henry G. Keller of Cleveland, and Mrs. Malcolm L. McBride of Cleveland.

There were in all 306 prints in the exhibition, entered by 184 artists. The United States was represented by the largest number of prints, while Great



ALFRED G. PELIKAN — BILLINGS FARM

AWARDED THE PURCHASE PRIZE OF FIFTY DOLLARS, DONATED BY THE MILWAUKEE JOURNAL FOR A WORK IN ANY MEDIUM TO BE PRESENTED TO THE PUBLIC SCHOOLS—WISCONSIN PAINTERS AND SCULPTORS EXHIBITION

Britain, France, Germany, and Hungary all made very substantial and representative contributions. Other countries included were Czechoslovakia, Mexico, Poland, Norway, Sweden, Italy, and Japan.

In this connection, it is interesting to note the appointment of Henry Sayles Francis as Curator of Paintings and Prints at the Cleveland Museum to take effect October 1. Mr. Francis held the position of Curator of Prints in this museum from October, 1927, to October, 1929, and in the interim has been assistant to the directors at the Fogg Museum, Harvard University.

AT THE MILWAUKEE ART INSTITUTE

The Wisconsin Painters and Sculptors held their Eighteenth Annual Exhibition at the Milwaukee Art Institute in the late spring. Thirty-six artists were represented, 25 of whom resided in Milwaukee, 7 in the state of Wisconsin, and 4 outside of the state. About 600 pictures were submitted and about 120 selected and hung. The jury of selection consisted of five members of the organization, while the jury of award provided by the Art Institute consisted of two out-of-town—in this instance, Russell Plimpton, Director of the Minneapolis Art Institute, and John Carroll, painter of New York City. Among the awards made by this two-man jury was the purchase prize of $50 donated by the *Milwaukee Journal* for a work in any medium to be presented to the Milwaukee Public Schools, which was awarded to Alfred G. Pelikan, Director of the Art Institute, for his painting entitled "Billings Farm." It is not often that an art director is also an artist, and as in this instance a prize winner.

During the month of April an exhibition of thirty small pieces of sculpture

by Waylande Gregory was shown in the Art Institute in conjunction with the exhibition of the Wisconsin Society of Applied Arts. Many of Mr. Gregory's sculptures were modelled for the Cowan Potters for reproduction in pottery. Mr. Gregory is one of Lorado Taft's boys and had the privilege of executing certain work recently for the chapel of the University of Chicago.

The Wisconsin Society of Applied Arts included in its exhibition works in various mediums, and it proved of exceptional interest.

The Art Institute Garden Club, in addition to holding various flower exhibits at the Institute, lately sponsored an exhibit of table-setting—formal, informal and special occasion—with the proper floral arrangement.

Fifty-six paintings from the Samuel O. Buckner and the Permanent Collection of the Milwaukee Art Institute are now on display at the *Milwaukee Journal*, where they will remain until July 1. There are not many newspapers which include in their plant an art gallery. The *Milwaukee Journal* does.

"Dutch Joe," a painting by Robert Henri, presented to the Milwaukee Art Institute by Samuel O. Buckner, was included as a loan in the Henri Memorial Exhibition held at the Metropolitan Museum of Art recently.

DEVELOPMENT AT MADISON, WISCONSIN

The Madison (Wisconsin) Art Association reports one of the most successful years in its history. Over one hundred new members have been enrolled since October, and the attendance at exhibitions and lectures has been unusually large. Among the eighteen exhibitions, outstanding have been those of architectural designs by Frank Lloyd Wright, Contemporary Austrian Painting, American Painting and Modern Sculpture, secured through the College Art Association, the Second International Exhibition of Lithography and Wood-Engraving from the Art Institute of Chicago, Modern Interior Decoration, and Paintings of Africa by Paul B. Travis. Three exhibitions have been devoted to local work, including that done in the public schools of the city. Lectures have been given by Frank Lloyd Wright, Alfred G. Pelikan of the Milwaukee Art Institute, Paul B. Travis of the Cleveland School of Art, and Prof. John Shapley of the University of Chicago.

During the summer the Madison Art Association will exhibit paintings and etchings loaned from the permanent collection of the Milwaukee Art Institute, and also a group of paintings by A. G. Pelikan, Director of the Milwaukee Art Institute.

ART IN THE OZARKS

In the Ozark hill country of Missouri, there is a school established fifteen years ago, but without endowment. This school has grown steadily, largely through the efforts of faculty and students. No boy or girl wanting an education is turned away, although they may be unable to pay even a very modest fee for tuition. They all work and earn as they learn—one big, happy family. A year ago an art course was added to the curriculum of this school. A large room with four north windows, framing a beautiful view of mountains and valley, was assigned as a studio. Several of the richer schools of the country made contributions on request. The University of Chicago, for instance, sent paints, brushes, water color and drawing paper, colored prints and halftones, and the Missouri Library Commission contributed textbooks.

The teacher in charge writes: "We are 'going strong' in the matter of enthusiasm—the last period of the afternoon is the most popular, supposedly from four to five, but they stay on and on until it is too dark to see a thing, and then mourn because the light failed so soon. I like the spirit. I'm greedy for these youngsters, that they may have, at least, equal opportunities with the foreign children of the city schools.

These young folks are all-American, the descendants of early adventurous pioneers, who came over the mountains and conquered the forests. Among my pupils I find marked talent, and I suspect a genius or two. There is something pathetic in their poverty and their enthusiasm, but they take the former humorously. One boy wears his overcoat in class, and when I asked him if he didn't find it hot and clumsy, he opened it just enough for me to see that he had no shirt, but he grinned impishly. He is ambidextrous, and it is his ambition to be a surgeon, so he is studying the human figure from an anatomical angle; another wants to be an architect, and another a cartoonist.

"I am scattering out over as broad a variety of branches as possible, in order to point the way to each one's natural bent. The boy who aspires to be an architect is training his eye to see accurately by drawing buildings to scale, and then landscaping the grounds. The school has its own print shop, and the monthly magazine and Year Book are printed by the boys themselves—one teaches another.

"In a school of this sort, strictly a vocational institution, where the young folks are self-sustaining, time means everything, money almost non-existent among them, I am not undertaking any uniform course of study, but am encouraging each to do that for which he or she seems to have a flare. We cannot pursue the leisurely course of older, richer schools whose students have the money to develop themselves, over a long period of time, in branches they do not expect to use, as well as in those they do.

"Time is precious to boys and girls whose days are mapped out for a year ahead, into so many class periods, so many work periods and so many study periods, beginning at 7:15 A.M. and ending at 9 P.M. For the boys, the work periods mean practical agriculture on the 600-acre farm—including horticulture, dairying and poultry raising, care of the campus, including the building of concrete walks, and in winter they quarry the stone for the buildings and do the actual building. Others are in charge of the heating plant, the lighting plant and water works, the printery, etc.

"For the girls, the work periods mean for some house work, laundry work, cooking under the direction of the chef—the one paid kitchen worker (the meals being planned by the home economics teacher), table-setting, serving, and dish-washing. And in season, the canning plant is "manned" by the girls, putting up the surplus raised on the farm, for winter use.

"And apropos of nothing connected with art: the students of the School of the Ozarks, at one chapel session raised voluntarily among themselves the total Red Cross Drought Relief quota for our whole county. We are in the drought area and our quota was small—only $100, but that meant fifty cents apiece to the youngsters."

It is usable material that this school wants—textbooks on all phases of art and crafts, casts, paper, paints, etc. Those who have such to give should address Mrs. Fred A. Cahill, School of the Ozarks, Hollister, Missouri.

THE ADDISON GALLERY AT PHILLIPS, ANDOVER

The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, was formally opened the middle of May. This gallery, given to the school in memory of the late Keturah Addison Cobb, houses a collection of over 100 paintings—works by outstanding American artists, presented by friends of the Academy during the past three years.

The Gallery, designed by Charles A. Platt of New York, is of brick in the Georgian style, and harmonizes with the many other buildings recently constructed at Phillips Academy. It has nine top lighted galleries and six exhibition halls as well as ample office, study and storage space. The largest galleries are only 47 by 26 feet in dimensions, this size being preferred as more effective for display. The focal point of the building



WINSLOW HOMER EIGHT BELLS

ADDISON GALLERY OF AMERICAN ART, PHILLIPS ACADEMY, ANDOVER, MASSACHUSETTS

is the front hallway, octagonal in shape and finished in marble, with a large fountain by Paul Manship in the center. In the basement, besides the usual storage and work rooms, there is a large study room in which the students may draw or paint, and a daylight picture storage room for paintings not on exhibition. Space is also provided for an art library which is still in the making.

The curator of the Gallery, Mr. C. H. Sawyer, in a recent article has called attention to the varied and interesting character of paintings secured up to the present time for this Gallery's permanent collection, and also to the interesting transient exhibits, for which arrangements have already been made. With the formation of the Mabel Brady Garvan Institute at Yale University, the Addison Gallery of Phillips Academy, Andover, becomes one of the museums which will have changing exhibits from the collections now owned by the Institute. An unusual collection of American ship models is being assembled for the Gallery.

"Realizing that a museum to be a living thing must have variety and change," Mr. Sawyer says, "it is the hope of the Art Committee of the Addison Gallery to emphasize temporary exhibitions of first importance. While all permanent acquisitions will be selected with the greatest care, it will be possible to have the greatest variety of period, style and taste in the loan exhibitions. Here the applied arts will have their place as well as the fine arts, the very modern as well as the antique. The spirit of these exhibitions, it is hoped, will epitomize the spirit and faith of the Addison Gallery—that beautiful things speak for themselves, and that the boy at Phillips

Academy, surrounded by these objects, will develop a taste and discrimination which will last throughout his life."

ST. LOUIS NOTES

One of the most important exhibitions of Modern Art ever held in St. Louis was shown in April at the City Art Museum. It was arranged to supplement an exhibition of Nineteenth Century French Painting with its development from Classicism through the Impressionist movement. The masters represented were the leaders of the movement best known perhaps, as Post-Impressionism. The catalogue of the exhibition was issued as a supplement to the *Bulletin* and contains an interesting exposition of the principles of modern art written by Meyric Rogers, the Director. This foreword with the illustrations is a definite aid to the understanding of not only this exhibition but all collections of modernistic painting. Noteworthy in the Museum's exhibition were the pictures by Cézanne, Derain, Gauguin, Matisse, Modigliani, Picasso, Rousseau, Toulouse-Lautrec, Utrillo, Van Gogh, Vlaminck and de Segonzac. The paintings were supplemented by prints by the same artists from the collection of Horace M. Swope, St. Louis collector.

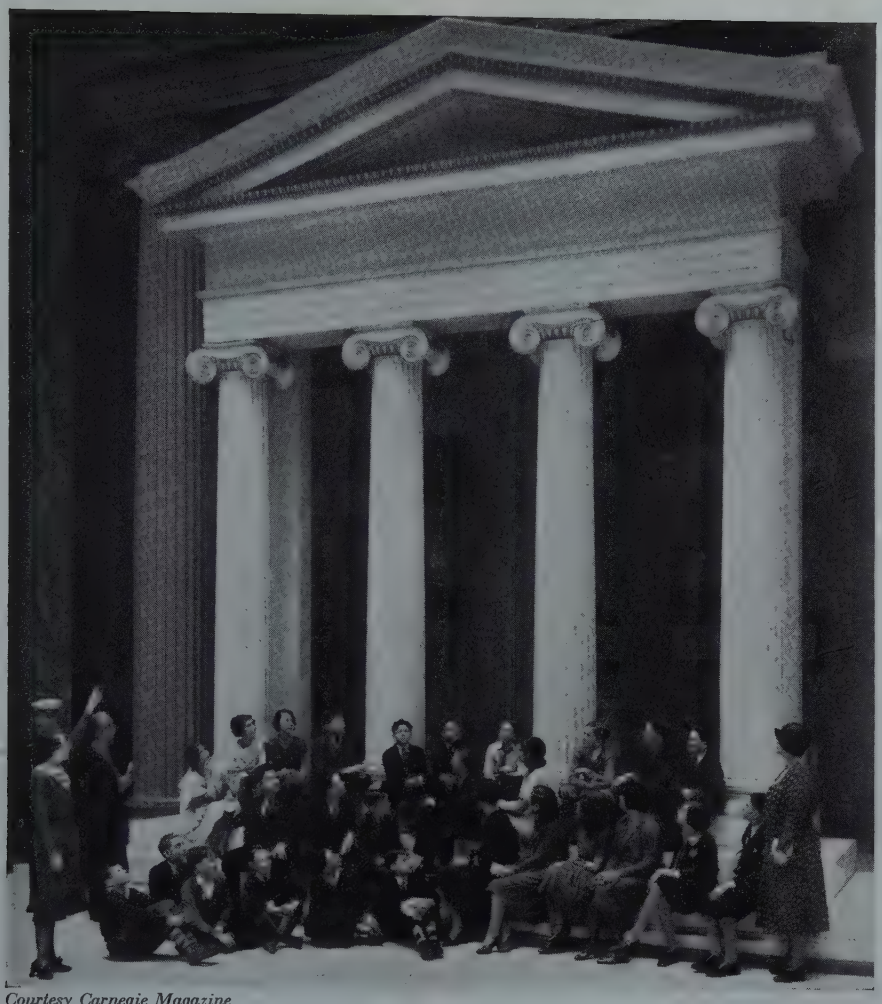
Two hundred and fifty etchings, crayon drawings, wood-cuts and wash drawings in black and white, all of St. Louis scenes, were shown in the seventh annual black and white competition sponsored by the *Post-Dispatch* and exhibited at the St. Louis Artists' Guild. A jury composed of Harvey Luce and Gordon Hake, both of Detroit, awarded the prizes. The first prize of $250 was awarded to C. K. Gleeson for his etching, "Ann Avenue Playground." The second prize of $100 went to E. V. Gauger for his drawing, "Eads Bridge." Helen Beccard won third prize of $50 with a linoleum block, "St. Laborius' Church." Two honorable mentions were given: one to Kathryn Cherry for "Street Scene" and the other to Paul Wiesler for "Holy Trinity Church." The prizes were given by the *Post-Dispatch*, and the winning pictures become its property. No limitation is placed on the residence of artists, but the scenes must be those of or associated with St. Louis. The "Black and White" show was followed by colorful exhibition of oil paintings, water colors, pastels, illustrations and batiks by Mrs. Alexandra Korsakoff-Galston.

In order to create a greater public interest in St. Louis art and to encourage freedom of expression and individuality in the arts by sponsoring exhibitions of various types, an organization known as the Independent Artists of St. Louis has been formed. The officers of the organization are Tanasko Milovich, President; Blanche Skrainka, Vice-President; Mrs. Mary Eames, second Vice-President; Aimee Schweig, Treasurer; Frances Randolph Evans, Secretary. Olive Holbert Chaffee, Norman Begeman and Paul B. Carr make up the executive board. A no-jury exhibition was arranged for May.

An exhibition of paintings by the Two by Four Society of Artists, was held in April at the Auditorium of the Barr Department Store. About 150 paintings, also mosaics by Emil Frei and sculpture by Victor Holm were included.

The Modern Art Festival, sponsored by the League of Women Voters, was a gratifying success. Through the sale of tickets for lectures, musicals and exhibits and by sales made at the exhibition of Swedish furniture, textiles, glass, silver and pewter, the League cleared over $1,900. The important feature of the exhibition was the showing of sculpture by Carl Milles. Milles came to St. Louis for the festival and gave several lectures, illustrated by motion pictures, of his garden, where the examples of his sculpture were seen in their proper setting with backgrounds of trees and sky and water, and wonderful effects of light. The fountains were unusually beautiful and so well considered that the water-jets and sprays were part of the compositions.

M. P.



Courtesy Carnegie Magazine

COUNTRY SCHOOL CHILDREN IN FINE ARTS STUDY AT CARNEGIE INSTITUTE

COUNTY SCHOOL CHILDREN AT THE CARNEGIE INSTITUTE

The children of the eighth grades of the Allegheny County schools are privileged to make trips to the Carnegie Institute, Pittsburgh, for instruction in art and natural history, and they avail themselves of this privilege eagerly. During one of the recent spring months, 1,211 pupils from 35 county schools, accompanied by teachers as guides, visited the Institute. Through various forms of service beyond the walls of the Institute, even those children who come for the first time are all more or less familiar with the Institute's purposes, for they are reached on Monday evenings by radio talks, and also by lectures by staff members who visit the schools, illustrating their talks with lantern slides, color prints, photographs or portable exhibits, and during the summers by members of the Institute staff who visit the Boy Scout camps.

All these forms of extramural, or outside, service are important, but they do not attempt to supply a substitute for the unique type of instruction which may be obtained only by a personal visit to the Institute and by becoming acquainted with the exhibitions and collections under the special guidance which is always available to groups upon request.

There are free lectures for the children at the Institute almost every Saturday afternoon during the school year, and the free lectures which are given on Sunday afternoons and Thursday evenings for adults are also of interest to older boys and girls.

The Carnegie Institute maintains a unique position as a cultural center and performs a role that cannot be duplicated by any other agency of popular enlightenment within an area extending far beyond the limits of the city of Pittsburgh and the county of Allegheny.

MICHIGAN STATE FEDERATION OF ART ASSOCIATIONS

The Art Association of Michigan has lately affected an organization which will comprehend the entire state, to be known as the Michigan State Federation of Art Associations. The meeting at which this organization was formed was held in Grand Rapids, Michigan, on April 24. Officers were elected as follows: President, Miss Blanche Hull, President of the Kalamazoo Art Association; vice-president, W. L. Jenks, President of the Port Huron Art Association; secretary and treasurer, Mrs. Mary Cooke Swartwout, Director of the Grand Rapids Art Gallery; trustees, Ard R. Richardson, President of the Lansing Art Club; Frank L. Allen of the Cranbrook Foundation; Mrs. John D. Waite, President of the Ann Arbor Art Association; Edgar Richardson of the Educational Department of the Detroit Museum of Art; Frank Almy, Director of the Hackley Art Gallery of Muskegon, and Miss Margaret E. Davis of Flint. Clyde H. Burroughs, Secretary of the Detroit Institute of Arts, presided at this meeting.

The object of the new organization is to facilitate the handling of circuit exhibitions, to secure lecturers on art subjects and to unify and coördinate statewide art interests. Both exhibitions and lecturers will be booked through a central office by group representation. Furthermore, through this union of effort it is thought that a definite influence will be exerted on legislative matters pertaining to art. It will also be possible through concerted action to increase the means for public education in art matters. Furthermore, the larger cities having art museums and galleries will be able to render service to the smaller cities through intelligent cooperation. Every state should have such an organization.

HOUSTON HONORS HOUSTON ARTISTS

It has become an established custom in the Museum of Fine Arts of Houston, Texas, upon the recurring anniversary of its founding, to hold a public meeting to honor at that time those of its membership and friends who by vision, by faith, by determined effort and unceasing work have given both spiritual and material body to the Museum. This year on Founders Day, celebrated on April 1, the recipient of special honor was Mrs. E. Richardson Cherry, a founder of the Museum, artist and teacher, who by her work and leadership in the cause of art has enriched and embellished the life of the city of Houston. A collection of twenty-two of Mrs. Cherry's paintings was exhibited and she was present at the reception to receive congratulations.

At the same time the Seventh Annual Exhibition of Work by Houston Artists was opened. The Museum believes that in holding this annual exhibition it is doing one of the most important things in its power to further the development of art in Houston, by stimulating and fostering a creative impulse among the local artists. The artists of Houston have, in the past, responded enthusiastically, and there was not a single absentee in the representation this year. The works were judged by an out-of-town jury consisting of Dawson Dawson-Watson, of San Antonio, Samuel E. Gideon, of Austin, and Frank Klepper, of Dallas. But one prize is awarded—a purchase prize given by the Museum. This went in this exhibition to Margaret Brisbine Baccante for an oil painting, "Portrait of Kathryn." Honorable mentions were awarded to E. Richard-



MARGARET BRISBINE BACCANTI PORTRAIT OF KATHRYN

AWARDED THE PURCHASE PRIZE FOR 1930; SEVENTH ANNUAL EXHIBITION OF WORK BY HOUSTON ARTISTS, APRIL 5 TO 26; MUSEUM OF FINE ARTS, HOUSTON

son Cherry for her "Sketch Portrait of Major Walter Hey Reid," to McNeill Davidson for his "White Flowers," to Edward M. Schiwetz for "Early Morning at Mosquito Fleet—Galveston," and to Ruth Uhler for "Flamingoes." The exhibition included 209 works by 60 artists.

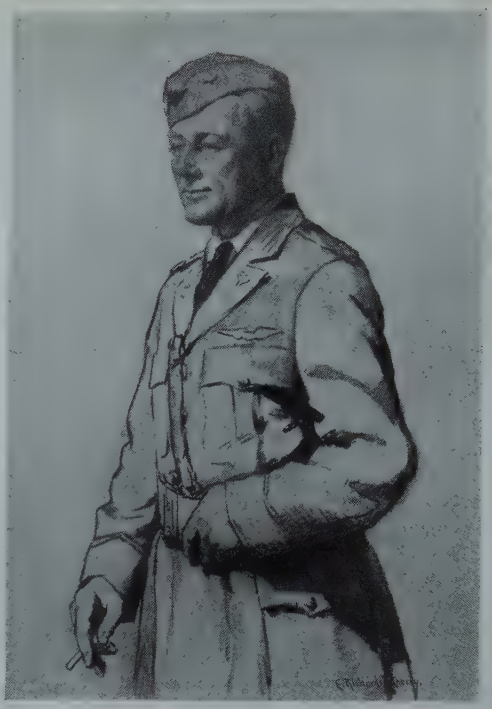
OLD CHARLESTON IN MINNEAPOLIS

On a Sunday afternoon in April in the Minneapolis Institute of Art, Russell A. Plimpton, director, gave an illustrated talk on "Spring in Charleston" showing pictures of some of the finest houses of the Colonial period in this lovely and famous South Carolina city. This lecture, together with the talk by Miriam McHugh Taney on "Colonial American Furniture," a little later, were purposed to pave the way for the opening on April 28 of two distinguished rooms of the Pre-Revolutionary period brought to Minneapolis from Charleston and set up in the Institute. These rooms—the drawing room and dining room from the John Stuart House—were considered among the most beautiful in Charleston, and their beautiful furniture and pictures, collected over a period of years, were given by James F. and Louise H. Bell in memory of James S. and Sallie M. Bell. When one thinks of the old South in the height of its glory, dominated by a rich aristocratic class, secure in its traditions and culture, one thinks of Charleston, in its great days between the Revolution and the Civil War. Mr. Plimpton in his lecture recreated these days showing the old houses protected from the democracy of the street by high walls and fantastic iron gates, isolated in their gardens, and

making them reassume their former grandeur in the spring, when the trees and garden borders blossom and the warm wind blows in from the sea.

A clue to the character of the city and its inhabitants is that the period of greatest growth and of artistic creation was during the eighteenth century. Wars and fires have destroyed many records, making it difficult to date Charleston institutions, but its museum was the earliest in the colonies, its theatre and library society among the first, and its interest in art and architecture, following the fashions of the mother country, gave rise to a high and indigenous culture long before the Revolution, a culture which is still preserved and handed down from one generation to another.

Miss Bragg of the Charleston Museum has done much to re-create a knowledge and appreciation of this period and its cultural history. It is interesting to know that the flavor and perfume of that time and culture is being transplanted through the medium of the period rooms to far-away Minneapolis.



SKETCH PORTRAIT–MAJOR WALTER HEY REID
BY E. RICHARDSON CHERRY
AWARDED HONORABLE MENTION, SEVENTH ANNUAL EXHIBITION OF WORK BY HOUSTON ARTISTS, MUSEUM OF FINE ARTS, HOUSTON

A PICTURE A WEEK

"Thousands of people," says a recent Bulletin of the Detroit Institute of Arts, "visit the Institute every week, but few of all these numbers have ever had an opportunity to study art or to know about the many varying ideas which caused the works of art there to be what they are." Believing that a picture is always more enjoyable if you know what is in the artist's mind and what he was trying to do, the Art Institute is each week putting one work of art on special display with an explanatory note beside it. By this new arrangement one work of art a week will be brought especially to the attention of visitors and will be made understandable to all.

The Educational Department of the Detroit Institute of Arts opened about the middle of April, through the coöperation of the Art Section of the Junior League, a novel exhibition consisting of useful articles, such as glassware, china and textiles, collected in the Detroit stores, and costing not more than fifty cents each. Quantities of really charming glassware, china and textiles were brought together for the purpose of evidencing to the public the fact that good taste means an ability to recognize good design and that good design does not of necessity entail increased cost. This is one of the Detroit Institute's ways of improving public taste.

The Detroit Institute of Arts held its Seventeenth Annual Exhibition of American Art from April 14 to May 24. In connection with this exhibition two small galleries were set aside for special exhibits, one for the work of the late Julius Rolshoven and the other for the work of the late Arthur B. Davies, as memorials to these well-known painters, both of whom have died within the past two years. The major portion of this exhibition consisted of selected examples

by about sixty living painters who are, it is said, making the art history of America today and were chosen from many sources with an idea of covering, as completely as it was possible to do with this limited number, the range of present-day American painting, from the traditional work of the National Academy to the ultra-modern work of the Society of Independent Artists.

THE MUSEUM AND THE SCHOOL

The coöperation of the museums with the public schools in art education is emphasized by a note in a recent issue of the Bulletin of the Metropolitan Museum of Art, which is as follows:

"While the fundamental principles of art continue the same through all the ages, the interpretation and application of those principles are constantly changing. The loose-leaf syllabus, *Art Appreciation*, just published by the Board of Education for use in the high schools of New York City, shows the authors to be alive to this factor of change—change not only in the interpretation and application of art but also in the method of teaching art.

"The syllabus plans a course, a required course, for the general student in the high schools of New York City. Believing that in the past too much emphasis has been placed on art as an elective study for the talented few, the committee has arranged this course to help all students to a thorough artistic appreciation through a knowledge of the art of the past, an understanding of the principles of aesthetics, and a realization of the relation of art to present-day life and surroundings. The flexibility of the course as planned is evidenced by the fact that the syllabus is loose leaf. From now on a high-school course in art will be not a cut and dried marshaling of facts about pictures and statues but a glowing reflection of the artistic events in the modern world.

"In this new syllabus the relation of the museum to the school is definitely stressed. More and more the teacher of art is sending, or bringing, his pupils to the museum for supplementary work. The study of the museum collections trains in the forming of judgment, aids in the developing of good taste, and helps to engender a love of beauty—the purpose of any instruction in the fine and applied arts.

"The Metropolitan Museum realizes the importance of the work this new syllabus of the Board of Education aims to accomplish. The Museum is always ready to support the work of the school by offering its galleries, its library, and the service of its Instructors."

THE DENVER ART MUSEUM

The Denver Art Museum now publishes a bulletin entitled "The Art Register," full of interesting news and notes of museum activities. Of utmost interest is the announcement that ground has been broken for the new Allen Cranmer Memorial Auditorium, to be erected on lots adjoining Chappell House, in which the Denver Art Museum is located. This auditorium is the gift of Mr. and Mrs. George E. Cranmer, made in memory of their young son. Designed by Burnham Hoyt, a local architect, it is purposed for the presentation of music, lecturers and other public presentations. It will have many new and unusual features and will seat 337 people. A terraced garden will form the approach, and it will contain a guest studio for visiting artists.

Through the efforts of Mr. Cranmer, President of the Board of Trustees of the Denver Art Museum, Mr. Samuel H. Kress of New York City, whose generosity to the cities in which he has business interests is well known, presented to the museum an Italian painting of the early sixteenth century, "Christ Comforting the Penitent Magdalene," an important and perfect example by the Piedmontese Renaissance master, Defendente Ferrari.

The Denver Art Museum renders special service to the public through the medium of lectures given in the exhibi-

tion galleries to the various local organizations of study clubs. In these talks each work of art is said to be regarded as a fresh adventure, a visual experience adding to sight vocabulary. Every art museum should be, as in this instance, an important factor in the development of a city's cultural life. The Denver Art Museum recognizes this obligation and is reaching out in every direction to Denver citizens of all classes, through the medium of special exhibitions, lectures, the radio, etc. No wonder its attendance and its influence are growing.

ART IN OKLAHOMA

The Tulsa Art Association of Tulsa, Oklahoma, has just closed a very successful season in spite of financial conditions prevalent throughout the country, which included a series of transient exhibitions beginning in October with a collection of paintings by members of the North Shore Art Association, circulated by the American Federation of Arts; in January came an Architectural Exhibition by members of the American Institute of Architects of Philadelphia; the February exhibit was from the Southern States Art League, and the closing event was a collection from the Philadelphia Print Club of etchings and wood blocks. This association has 105 members. In addition to the exhibitions, four lectures and a moving picture demonstrating the making of a work of sculpture in bronze were sponsored. The exhibitions were held in the lobby of the Young Women's Christian Association, but the Tulsa Art Association proposes in the near future to have a gallery of its own. During the past year the Association has acquired a painting by Frank Armington and a colored wood-block print by Gustav Baumann. These have been hung in the high school and in Tulsa University respectively as temporary loans.

The publication of a little paper called *Inter-State Arts* has lately been launched in Chickasha, Oklahoma, under the editorship of Ethel C. Gray, the purpose of which is to record and make known the activities of the artists and organizations throughout the state. Oklahoma is probably the first state to issue such a publication.

In an attempt to raise the aesthetic standard for the children of the southeastern district of Oklahoma and to equalize opportunity for them, the public school art department of Southeastern Teachers College at Durant, Oklahoma, with the approval and support of President Briggs, will conduct an art contest next year in connection with the celebration of Washington's bicentenary. It is the hope of the sponsors of the project that every school, from the smallest to the largest, will take part in this contest which recognizes as principles the following: The desire for beauty is inherent in man; the fine arts exist for all; and the understanding and enjoyment of art have real spiritual values and provide joy and enrichment to life. This contest is being planned by Maude L. Chambers, Professor of Public School Art, Southeastern Teachers College, Durant, Oklahoma.

One of Oklahoma's leading artists, Nan Sheets, has been holding an exhibition of her paintings in several of the leading cities of the Southwest this season.

Oscar B. Jacobson, head of the Art Department of the University of Oklahoma, who has done much both through his teaching and his work to develop talent and create appreciation, was one of the jurors for the Applied Arts Exhibition, Dallas, Texas, the latter part of March.

BOSTON HAPPENINGS

May is when Boston of the many art schools—fourteen of them—invites New England to its annual exhibitions of student work. The present season of school shows began in late April with hanging at the Museum of Fine Arts of contributions from the Saturday classes for children, and at the Boston Public Library of a quite glorious collection of posters

by children, submitted in competition for "Be Kind to Animals Week." Thence followed in rapid succession open house at the Massachusetts School of Art and at the several private art schools. Significant at the Museum school's own gallery was an exhibition of paintings and etchings made by the more advanced students in their own time. Much of this showing was professional in quality—that is, of the objective, undeformed sort which in another season may be replaced at this historic art academy by Slade school methods.

Some subsidence, meantime, may be recorded of the furore, chronicled in the May Magazine, anent the ousting of the Museum school's entire faculty of drawing and painting. The newspapers, at least, as other sensations followed, let up in their attacks upon the policy of the school council. The displaced teachers will instruct elsewhere, two of them having already advertised their own classes. The sweep at the Museum school seems to have included every department except that of sculpture, which is on an independent foundation and which will still be directed by Frederick W. Allen. The future status of the design department is doubtful at this writing, its head, Henry Hunt Clark, having resigned to become director of the Cleveland School of Art.

The popularity of painting as an avocation was again evinced at the fourth annual exhibition in late April and early May of the Boston Business Men's Art Club, of which Rev. Daniel Dulaney Addison is president and an active producer. This organization now has upwards of 100 members, most of them represented at the Art Club by works in oil or water color. Naive and naturalistic representations of landscape naturally predominated at such a show, many of the best of them made by architects, designers and others who can hardly be called amateurs.

Following the business men came at the Art Club, still through the courtesy of its art committee, a ship picture show sponsored by the Copley Society of Boston, with invaluable aid from the Boston Marine Society and many individual collectors. Continuing into commencement time, this exhibition gave visitors a conspectus of the wealth of ship portraits treasured in Boston homes.

The two modernist societies, the New England Society of Contemporary Art and the Harvard Society for Contemporary Art, ended their seasons of 1930–31 with, respectively, a one-man show of the water colors of Frank Carson, of Boston and Provincetown, and an international exhibition of the graphic arts, the latter, as is usual with this association of young scholars, documented with a remarkably well-written catalogue. The New England Society, of which Charles Hopkinson is a very distinguished and very busy president, has informally acquired in the past few months an active general manager in the person of Ernest Stock, of Concord, able English painter and architectural draughtsman who knows when to, and when not to, distort.

Collegiate youth in the same period flamed forth at the Fogg Art Museum, Harvard University, with a resplendent still life collection, borrowed from famous collectors by young gentlemen who have been taking a course in the history and development of still life painting. Appropriate labels on these canvases gave succinct information concerning their makers, these ranging chronologically from Huysum and the other Dutch painters through Cezanne's apples and Redon's flowers down to quite recent deformations.

The Guild of Boston Artists had as its last one-man show of the season one of the vital and well-constructed snow scenes of Aldro T. Hibbard. These are made from snow shoes in the Vermont snow belt by a former baseball player who takes abundant punishment from the zero weather and still does not wince. After the Hibbards came at the Guild a general spring exhibition, to continue until closing time, about July 1.

A memorial exhibition of bookplates and other engraved work by Sidney L. Smith was a late season offering at the Goodspeed Gallery, timed to coincide with the appearance of a biography, considerably autobiographical, of this modest and hardworking artist who had almost innumerable professional contacts with the rich and great. The collection, unfortunately, could not include the bookplate on which Mr. Smith had just started when death overtook him, one for Calvin Coolidge.

The season of the New England summer exhibitions opened auspiciously on May 4 with the 15th annual exhibition of the Concord Art Association at the Art Centre, Lexington Road. This, as heretofore, was one of specially invited paintings and sculptures, less national in scope than were the Concord exhibitions in the lifetime of their founder, Elizabeth Wentworth Roberts, but means are evidently more limited now than they were then for payment of transportation and insurance. Artists of New England and New York always respond well to the Concord invitation, for the situation of the Art Centre at the terminus of one of the most popular of tourist routes assures it a very large attendance. The Concord schedule includes a re-hanging in midsummer with a modernist show and in the autumn with one of water colors and works in black and white.

F. W. C.

ART IN ATLANTA

It is a hopeful sign when business organizations such as the Chamber of Commerce of Atlanta single out for honor a citizen such as J. J. Haverty, because of what he has done to promote interest in art. The Atlanta Chamber of Commerce recently awarded Mr. Haverty a certificate of distinguished achievement in recognition of public services performed in 1930, solely because of the part he has taken, not in building up a big retail furniture business, but in developing and making more serviceable the High Museum of Art. This museum, which is located in a building formerly a private residence, has a growing permanent collection. It sets forth successively transient exhibitions—24 during the past season—among the most recent of which were the annual showing of works by Georgia artists, craft work by Miss Grace W. Ferris, soap sculpture by pupils of the Atlanta Public Schools, and paintings of typical southern scenes by Margaret M. Law of Baltimore. In connection with these exhibitions, Sunday afternoon lectures have been given, occasionally by the exhibitors themselves, otherwise by the Director, Mr. L. P. Skidmore.

The High Museum also conducts a school of art with free classes on Tuesday afternoons for members' children, and on Saturday mornings free classes for high school students. Its auditorium is made available to other local organizations and is in frequent use.

Among the Sunday lectures given this year was a popular course on Art in Trade, the purpose of which was to demonstrate the value of art as a factor in industrial development.

PARIS NOTES

The dominant exhibition of the month is that of Henri de Toulouse-Lautrec, Count of Toulouse, whose four hundred paintings, drawings and lithographs fill a number of rooms in the *Musée des Arts Décoratifs* in the Marsan Pavillion of the Louvre. This is the largest Lautrec collection ever shown, and certainly the best arranged. Lautrec died thirty years ago. The work done in his youth is placed in one room, so that it is easy to note the influence of John Lewis Brown, Manet, above all Degas, on his development. Finally the real Lautrec emerges in the scenes from small circuses, music-halls, fairs, horse-races, cabarets and much of the underworld. Remarkable draughtsman, colorist too in his way, and always distinguished, Lautrec excels in character expression and in movement. Pity he surely had—one has only to look at the

faces of the degraded women he has drawn or painted, and at the extremely touching small painting of an old workhorse. All his horses are good, for he could draw one at the age of two years. With the exception of several large panels, notably two made for a travelling show, most of the pictures are small. Among the largest is the *Equestrienne au Cirque Fernando*, belonging to the Joseph Winterbottom collection at the Chicago Art Institute, a fine example of the artist's most characteristic work. A number of his posters are shown. The famous *Clounesse* appears in a painting and in a lithograph. That he could do decorative work with grace is demonstrated in two renaissance panels, and in a series of small oval portraits of women, each distinct and individual, but all having rose-colored hair. Some photographs in a glass case show Lautrec as a smiling infant, and as a man of almost dwarflike stature, caused by his having broken both hips in an accident in his youth. His face is gravely humorous, with fine eyes, a large thick nose and extremely thick lips.

A group of important contemporary painters and sculptors, at the *Galerie Bernheim-Jeune*, brought together such artists as Bonnard, Maurice Denis, Matisse, Kisling, Laprade, Picasso, Utrillo and others to the number of twenty-five, and six sculptors, Despiau, Maillol, Zadkine and others. The object of this exhibition was to show the work of men who had really counted in creative modern art.

For the first time we have an exhibition in Paris of masterpieces from the provincial museums (to be followed later by several other similar exhibitions). The present pictures, from Northern France, belonging entirely to the seventeenth and eighteenth centuries, come from Orléans, Tours, Rheims, Caen, Rouen, etc., are shown in the *Orangerie* Museum and are attracting delighted crowds. The receipts are to be divided among the museums which have sent their treasures, and which are in need of money. This charming collection will also demonstrate how well worth while visits to these provincial museums would be. Among the many paintings are Lenain's well-known "Venus at the Forge of Vulcan," with its Correggio-like effects; landscapes by Poussin, Pater, etc., portraits by Watteau (from Valenciennes), by Greuze (from Saint-Omer); a delicious picture of a young woman by Mignard (from Nantes); portraits by Perronneau, Boucher, Nattier, Fragonard, Tournières, Madame Labille-Guiard, and a self-portrait of Joseph Ducreux, painter to Louis XV, in the uniform of a Naval officer, which has the same charm and dash as Perronneau's famous portrait of La Tour.

LOUISE MORGAN SILL.

ITALIAN NOTES

Interest still centers, and intensifies, on the Roman Quadrennial. His Excellence Balbino Giuliano, Minister of National Education, has inaugurated a series of lectures on art, in the Hall of Honor, by several of the most distinguished Italian artists and critics. All to give the greatest possible impulse to what is now generally referred to as the New Idea of Fascist Art. It will not be for the want of being informed by conferences, by writings and by illustrations in every newspaper and magazine in the country, if Italians do not know the full significance of this appeal and of the organization the Government has undertaken for the encouragement of every branch of contemporary art—summarized in my article on the last Venetian International. It is now said that the Roman National may be made biennial, alternating with the International at Venice, so that artists may feel assured that by doing their best work for their respective annual regional shows—better organized every year—they will put themselves in the line of immediate progression for one of the great exhibitions of the following year. And in them it is open to all to win, in addition to the glory of contributing to the creation of a

Fascist Art, substantial help towards future work from the largest purchases and prizes ever offered in Italy, if not, indeed, anywhere. The announcement of the official purchases and of the prize awards naturally made a great impression. The call of the Exhibition was to youth, to individuality and especially to *Italianità*, that the Italian artists of this day may become more fully aroused to express the temperament of their own race as truly as did their great predecessors. Yet the large personal shows are mostly by well established artists; none of the highest premiums have gone to extremists; and one of the comparatively small ones is given to a leader of the so-called "Paris group," living and working out of Italy. It is of interest to readers of this Magazine that few names are new to them among the thirty odd winners of the prize fund which is equivalent to about $31,500 (600,000 lire, exchange being slightly more than 19 lire to the dollar). Many of them are well known at Pittsburgh. Arthur Tosi, for instance, the Lombard landscapist of steadily rising fame for at least ten years, received first prize for painting, 100,000 lire (over $5,250). The same award for sculpture went to a younger man, Arturo Martini, Florentine by residence, who may be said to have much advanced his reputation by this show. The two second prizes (50,000 lire each) went, for painting, to the Piedmontese Carlo Carrà who has greatly modified the extremes for which he was once notorious; and, for sculpture, to Arturo Dazzi, son of Carrara, long since established in Rome, neither a conventionalist nor in any sense a "modernist." The four third prizes (25,000 lire each) were awarded to mature and distinguished painters who have exhibited many times at Pittsburgh, Felice Carena and Ferrucio Ferrazzi having both won first prizes there; Felice Casorati and Ardengo Soffici, widely different in perception and manner. The ten 10,000-lire prizes have gone to those of modernistic tendency, although the only ultra-extremist amongst them is Prampolini, fantastically audacious futurist. Filippo De Pisis is the "Parisian" already mentioned. Aldo Carpi is Milanese, Giorgio Morandi is Bolognese, Pio Semeghini is Venetian; and Romans Carlo Socrate and Gisberto Ceracchini. The three sculptors are Bruno Innocenti, Marino Maraini, Tuscans, and Quirino Ruggeri of Rome.

BERLIN NOTES

The Association of Berlin Artists opened its Spring Exhibition of painting and sculpture in the *Künstlerhaus*. As heretofore, moderation characterizes this association's work; there are no experiments, no expressionistic riddles—only fresh and simple painting of the realistic type. The influence of the new director is apparent in the hanging of the pictures—a decided improvement.

The Berlin Secession's Spring Exhibition is entitled "*Künstler unter Sich*" ("Among themselves") and consists exclusively of portraits, both painted and in sculpture, of eminent painters, sculptors, authors, poets, actors, musicians, composers, architects and others of the profession, painted by Secession members. Lovis Corinth, one of the founders of the Secession, who died in 1925, is represented by a self-portrait of 1924, and also by his portrait of the painter, Degner. Curt Hermann, one of the last Impressionists, shows a portrait of Otto Müller, who died some years ago. Lesser Ury, the oldest living member of the Secession, shows one of his most recent self-portraits. A sculptural portrait by de Fiori of the film actress, Marlene Dietrich (whose pictures are now spreading her fame in the United States), and a portrait of the noted woman sculptor, Renée Sintenis, by her husband, Professor E. R. Weiss, are among the most interesting works. Mrs. Anno, a grand-niece of Menzel, has painted a double portrait of herself and her husband, the painter Jacobi. Alfred Flechtheim, well-known art dealer, is seen as a "Torero" in a painting by

the late Jules Pascin. The young painter, Felix Nussbaum, contributes a very successful caricature, "The Mad Pariser Platz" (on which square, close to the Brandenburger Tor, the Academy of Fine Arts is situated). In this picture, the young and the old generations are depicted as endeavoring side by side to reach the door of the Academy, and Liebermann, the dean, is seen looking down upon this crowd from his house (situated near the Academy).

The "Independants" also opened, in their headquarters, an exhibition in which both academic and revolutionary are represented.

DORA LAUDAU.

LONDON NOTES

The *Daily Mail's* "Ideal Home Exhibition" has now established itself as an annual event of the spring season in London. Its novel features this year are the "Pageant of Fashion," "The House that Jack Built," "Famous Rooms from Fiction," "Dining through the Ages," and the "Gardens of the Counties," to mention only the most important. When opened on April 7 by the Lord Mayor and Lady Mayoress, the "Pageant of Fashion" at once attracted visitors. Pretty mannequins from London and Paris displayed gowns of every kind in wool, cotton, linen, silk and rayon. "The House that Jack Built" was designed by a man as the husband's idea of the ideal home. A competition open to married men only was conducted by the *Daily Mail*, the premiated design winning an award of £250. The "Hush-Hush House" is a wonderful haven of silence, and there can be no doubt that this and the houses in the "Village of Ideal Homes" offer a strong attraction to the public who line up in long queues to gain admission. The "Dining Room through the Ages" shows the Britons eating from the time of the cave man to that of the Victorian. The halls of Olympia, now greatly enlarged, were filled from end to end with stalls exhibiting appliances for labor saving in the home, and, while the special shows are made more or less window-dressing, this is what the public wants and finds delight in. Of course, behind all this is the superbly organized advertising department of the *Daily Mail*, which gives it the necessary push. It took two years to establish it on a paying basis, but it now shows splendid financial results.

Two important water color exhibitions have been held in London this spring. Water color is with us a national tradition from Paul Sandby to Turner, Cotman, and down to the moderns. The Royal Society of Painters in Water Color (dating from 1804) and the Royal Institute of Painters in Water Colors, which this year celebrates its centenary, are the two rival societies which have represented this delightful art to the present day. The former, often called the "Old Water Color Society," has always been closer to the tradition of the past English masters, whereas the Institute is supposedly more modern in its outlook. A history of the latter was given in a delightful preface to the current exhibition written by Reginald Grundy, editor of the *Connoisseur*.

SELWYN BRINTON.

ITEMS

The Seventh International Art Congress for Art Education will be held in Vienna during the summer of 1932. Lorado Taft, John Shapley, Ellsworth Woodward, H. H. Powers, W. A. Frayer, and some twenty-five or thirty other leaders of national reputation will accompany an Art Pilgrimage as special lecturers. The International Art Congress at Vienna will be included in all itineraries.

Several alternative routes will be offered, including Italy, England, France, Holland, Belgium, Spain, Switzerland, Germany, Czechoslovakia, Austria, etc. It is planned to keep the price of the tour down to a minimum compatible with comfortable travelling conditions. $560 will pay all expenses necessary to travel from New York to New York,

including transatlantic passages and a trip through France, Switzerland, Italy and Germany. Other countries may be included at slightly higher rates. The Art Pilgrimage is being planned by the Bureau of University Travel, of Newton, Massachusetts, which conducted the very successful Art Pilgrimage in 1928 when the last Art Congress was held in Prague.

The Exposition of Indian Tribal Arts, Inc., announces a competition to be held among the artists of the American Indian tribes for the best design suitable for use as a poster advertising the Exposition, and as a catalogue cover. The competition is open to all Indians, and only to Indians. The designs offered in competition are to be sent to Mrs. Mary Van Stone at the Museum of New Mexico at Santa Fé, or to Oscar B. Jacobson at the University of Oklahoma at Norman, Oklahoma, or to the Exposition headquarters at 578 Madison Avenue, New York City. The prize for the winning design will be $100.

On a hill in the Carpathian Mountains in Czechoslovakia, there will be unveiled about the first of July a monumental work in sculpture by Albin Polasek, head of the Sculpture Department of the Art Institute of Chicago. This work represents two saints, Cyril and Methodius, and the Slavonic pagan god Radigost. The former saint was a great scholar and translated the Christian Scriptures into the Slavonic language, while the latter saint was a great speaker and converted the people to Christianity by the power of his oratory. Mr. Polasek is now traveling in the East, but will return to the Art Institute in time for the opening of the fall term.

The John and Mabel Ringling Art Museum at Sarasota, Florida, was opened to the public March 3. Julius Boehler is curator. The building and collections are said to be valued at twenty million dollars.

In connection with this Museum an art school is to be inaugurated in the fall. George Pearse Ennis of New York and Eastport, Maine, has accepted an invitation to be the instructor in charge.

The Print Club of Philadelphia is holding its Eighth Annual Exhibition of American Etching at the Club, 1614 from May 1 to June 15.

It has lately been announced that plans for the James Philip Gray Art Museum and for an addition to the Natural History Museum have been accepted by the board of directors of the City Library Association, Springfield, Massachusetts. The plans are by E. L. Tilton and Arthur M. Githens of New York, and were chosen from a number submitted in competition. The new art building will be erected on the site now occupied by the George Walter Vincent Smith home; the natural history addition will be on the west side of the quadrangle. The art building will cost about $350,000; the addition to the Natural History Museum, about $160,000. The James Philip Gray Art Museum will house paintings and will thus provide a much needed supplement to the present art building, which is used principally for decorative arts. Pictures will be purchased with the income from a fund of more than $750,000 bequeathed to the association by Mr. Gray.

An exhibition of portraits—sixteen paintings and drawings by Cecilia Beaux, was held through the coöperation of the artists in the Syracuse Museum of Fine Arts during the month of May. This notable exhibition included Miss Beaux's well known portrait of Robert W. de Forest.

The Twenty-Second Annual Convention of the American Federation of Arts convenes at the Brooklyn Museum, May 18th, just as this copy of our Magazine goes to press and too late for notice to be included herewith. A full report of this convention will be published in our July issue.

NEW BOOKS ON ART



THE STUDLEY ROYAL BOWL; ENGLISH, ABOUT 1385

ILLUSTRATION FROM "PATTERN: A STUDY OF ORNAMENT IN WESTERN EUROPE FROM 1180 TO 1900"

NEW BOOKS ON ART

PATTERN: A STUDY OF ORNAMENT IN WESTERN EUROPE FROM 1180 TO 1900, in 2 Volumes, by Joan Evans, B.Litt. (Oxon.), D.Litt. (Lond.). Oxford University Press, Oxford and New York, Publishers. Price, $50.00.

The author of this work traces the development of motives of ornament in western Europe from the time of the rise of Gothic architecture to the dawn of the present century and in so doing has, she says, "found them to be a *speculum minus* of human life, darkly reflecting the web of man's thought and feeling." . . . "The history of civilization," she points out, "is the history of the development of humanity, wherein the study of the evolution of the human faculty of perceiving beauty takes its place." Commenting also that, the influence of environment lies not in those things which do in fact surround us, but in that part of them of which our perceptions make us aware. "Whereas we are living today essentially in a changing world, things outside the house and the city—nature and the occupations connected with everyday human activities—have changed very little," she says, "during the centuries of which we have knowledge." "It is still the oldest beauties, that move us most." But we see them differently from generation to generation, and, therefore, find in them fresh significance and beauty. "New interests, whether arrived at by intellectual progression or by fortuitous circumstance, may thus change the current of human sensibility." It is the record of this changing sensibility which the history of ornament records.

The writer believes that "the styles of ornament current at any date are, furthermore, conditioned by the perceptions of the aristocracy of the time" and that, "outside of this privileged class, those who use ornament have done so as second hand." But she recognizes also another aristocracy—that of great artists. No clear line is drawn in this work between decoration, on the one hand and the fine arts of painting, sculpture and architecture, on the other, but architecture as a whole is not included, and all of free-standing sculpture has been omitted. Pattern here is regarded in the widest sense as existing in "everything possessing mass and proportion, form and color that is seen in relation to a defined space." Pattern may be created by accident, as, for instance, "the leaves of a plane tree against a rectangle of sky," but pattern itself must "rely for its beauty on balance of mass, form and color," and is, therefore, dependent, when consciously composed, upon a regard for those principles governing all art.

These quotations from the introduction to this notable work will give some indication of its general character and the author's interesting point of attack. Volume I is in five parts: *The Mistress Art*, under which come Gothic Decoration, Traditional Motives, Arcades and Tracery, Canopies, Curvilinear Gothic, Perpendicular Gothic and Flamboyant Gothic; *Speculum Naturae*, including The Vision of Nature, Forest and Chase, Medieval Pastoral, Garden and Orchard, Birds and Beasts, Everyday Life, Naturalism of the Renaissance and Botany; *The Mark of the Individual*, which treats Heraldic Use, The Tournament, Decorative Heraldry, Renaissance Heraldry, Imprese, Cyphers and the Decline of Heraldry; *Literature an Decoration*, including Beasts and Grotesques, Epic and Romance, Literary Illustration, Renaissance Literature, Inscriptions and Allegory and Emblems; *The Romance of Distance*, under which come Textile Patterns, Arabic Inscriptions, Ogival Moresques and Voyages—eastern influences.

Volume II, deals with *The New Age*—The Italian Renaissance, The French Renaissance, French Classicism, Spain and the North, Italian Baroque, Le Grand Monarque, Baroque outside of



DETAILS OF THE BALUSTRADE IN THE SACRISTY OF SAN LORENZO, FLORENCE. DESIGNED BY DONATELLO, ABOUT 1435

ILLUSTRATION FROM "PATTERN: A STUDY OF ORNAMENT IN WESTERN EUROPE FROM 1180 TO 1900"

Italy; *The Far East*—Exotic Styles; *The Amateurs*—The Picturesque, Rocaille; *The Return to Antiquity*—the classical revival; *The Return to Nature*—pastoral themes; *The Romance of the Past*—Gothic revival; *The Age of Theory*—Philosophy and Industrialism, The Search for Principles. The field considered is chiefly European, the time, the seven centuries of European history, representing the most continuous epoch of living and thinking in the history of the world. From first to last this is essentially a human document, recognizing art as part and parcel of human life culturally developed, its aspirations, its yearning for beauty. The examples chosen are from all fields of the decorative arts—carvings, book binding, illuminations, metal work, embroidery. In each instance the motives used are traced back to their original sources and interesting references made to related use. There are numerous and excellent illustrations. It would be hard, in fact, to find a more illuminating approach to the study of art than is here given, or one better calculated to create in the mind of the student a real understanding of art as an element in the development of civilization, contributing to joy in life. Few books on art seem to the present reviewer to have made larger or more valuable contribution in this field, and it is rare indeed that one finds so learned an author capable of presenting a subject so simply and with such lively interest. As further evidence of the breadth with which the author treats the subject we venture to quote her concluding paragraph, which is as follows:

"Each generation must experience anew a world of which parts at least have but lately been brought within the apprehension of the seeing eye; each generation must thence build up its own schemes for beautifying the essential. What is traditional must necessarily form a part of the visible world; and it is tradition that determines, to a great extent, what we consciously see. In so far as that which created tradition re-

mains a part of our world, tradition is alive; but the blind imitation of the past as such will lead us astray into labyrinths of dead beauty to which we have lost the clue. Conversely, blind negation of the past, by blotting out a part at least of the world that is truly ours, will go far to falsify the significance of what is created. Above everything we must be sincere to our perception alike of fact and vision: for so may we hope to create ornament that shall make our surroundings beautiful for us in our time, and shall truly mirror our age for posterity. 'We shall maintain the fabric of the world; and in the handiwork of our craft shall be our prayer.'"

As is customary with publications which come from *Amen House*, paper, typography, printing and binding are all superior in quality.

L. M.

MEN OF ART, by Thomas Craven. Simon and Schuster, New York, Publishers. Price, $3.00.

Probably the worst that can be said of this book is what the author himself says about it. Add to this the comments of its publishers, and the wonder is that anyone of culture and intelligence should read it. Fortunately, perhaps, "Men of Art" was read by the Book of the Month Club critics before publicity notices were sent out, and, therefore, judged on its own merits, which doubtless in part explains its acceptance and issuance to readers throughout the country as the April *Book-of-the-Month*. On the whole it is a stimulating piece of writing, the frankly personal viewpoint of an uninstructed layman, but one who has given serious thought and study to the subject and is not afraid to think for himself. To find that he is not the first to think such thoughts, or the only one thinking them today, would undoubtedly shock Mr. Craven. It is a common, human weakness to believe oneself the first in any field; we are all inherent discoverers. The enthusiasm of the discoverer, of one who believes he has found new truth, permeates "Men of Art" from first to last, giving it a certain freshness and interest, especially to those who have not, themselves, explored the field. And it should be remembered that to be able to reclothe old truths so that they appear as new is a gift in itself.

That the reader of this book may be fully assured that the author is untainted by contact with art and derives his critical equipment from unconventional sources, the publishers print, as a note, on the last page of the volume, the statement that he was born in Kansas in 1889 and received all his formal education there; that he has since lived in various parts of the country—Alabama, Missouri, California, New Mexico, Porto Rico and, finally, New York; that he has done newspaper reporting in Denver, school teaching in California, railroading with the Santa Fe Railroad in Las Vegas, sailing before the mast into the West Indies and teaching English in Porto Rico, in none of which occupations he claims to have succeeded. In 1912 he went to New York determined to establish himself as a poet, sold two poems and nothing else in the line of literature for eight years. But in spite of having dwelt so long in art-wildernesses and occupied himself in such a variety of ways, Thomas Craven's major interest, they say, "has always been the criticism and history of art." Another evidence that the love of art is eternal and inherent in man.

Mr. Craven says of himself: "My pet abominations are artists who have to go abroad to find time to paint and who think there's nothing at home worth painting; critics who have just discovered modernism; artists ditto; Americans who ape the British; the Paramount Theatre, its architecture, its art gallery, and for the most part its offerings; and I have a prejudice against women who paint.

"And my blood warms to the eighteenth century Englishmen, particularly old Swift, with his candor and coarseness, and Hogarth, who found art in Gin Lane and Beer Street; and the nudes of Rubens; the Saints of Giotto;

old clothes; prize-fighting before it went to the dogs; good Scotch; and the thousand and one manifestations of American vitality today, its authors, its bootleggers, its architecture, and the cantankerous utterances of ex-Senator Reed."

These prejudices color his criticism and diminish its value. It is evident, furthermore, that to him vitality and vulgarity are synonymous; that to be truly American one must accept the standards of Main Street. But, on the other hand, much that he says is profoundly true, and the fault he finds is often well deserved. We sometimes need to be stung into thought and action.

According to the blurb, "The vitalistic note which informs Mr. Craven's judgments, his dislike of formal criticism and the patter of the galleries, and the vivid, unconventional beauty of his prose are all likely to arouse the ire of the studio-minded. But they cannot fail to engage the interest of all civilized readers." It would be interesting to know what proportion of present day readers are *un*civilized. However, the book itself is infinitely better than its blurbs suggest or admiring reviewers lead the informed to believe. Though by no means all pleasant—it rings true.

L. M.

MARTIN LEWIS. American Etchers Series. Published by The Crafton Collection, Inc. Price, $2.50.

This volume on the etchings of Martin Lewis consists, as do the preceding volumes in this series, of an article of appreciation and criticism and twelve full page aquatone reproductions of the artist's most important prints selected by himself.

As Malcolm Salaman has said, "Martin Lewis is, among the etchers of America, something of a paradox, for though an Australian by birth, he is, perhaps the most essentially American of them all, the most psychological interpreter of American life as it is lived in its characteristic aspects in New York City." His work is more and more sought by collectors and he is considered one of the outstanding etchers of the present day.

The reproductions in this book are somewhat soft in tone. The etchings have a vividness and a richness which is, it would seem, exceedingly difficult to reproduce satisfactorily. "Ice Cream Cones," "Arch Midnight," "Relics" and "Subway Steps" most nearly approximate the beauty of the originals. Mr. Charles Morgan who contributes the article writes sympathetically. What he has to say of the etcher's philosophy and art helps one to better appreciate Lewis's work. There is a complete catalogue of the artist's published plates, giving sizes, numbers of editions, etc., which will be of value for reference purposes. Those interested in etchings (and who today is not?) will want to add this book to their library.

E. R. L.

PRACTICAL WATER-COLOR SKETCHING, by E. G. Lutz. Published by Charles Scribner's Sons, New York. Price, $2.00.

"We shall offer suggestions as to what colors to use for water-painting; impart information as to how tools and material are managed; and speak of color effects generally," says the author of this practical textbook in an early chapter, and proceeds to do so in such simple language and minute detail that it would seem as though anyone could learn the rudiments of the medium. In the various chapters on color, there are even included hints as to specific colors to be used in painting such classifications as "distant hills and mountains," "sunrise and dawn effects," "old unpainted wood," and countless others. Negative as well as positive information is given on equipment; the student is warned, for instance, as to what will happen to brushes if allowed to dry with paint in them. There are two chapters on the technique of wash drawings as distinguished from pure water colors. As in the case of earlier practical books by this author, which have been commended in this Magazine, the present work should prove helpful to several

classes of readers: students who are supplementing the instruction received at art school with practice at home, artists and draughtsmen interested in improving their technique, and amateurs desirous of handling the material sufficiently well to derive real enjoyment from sketching as a pastime. F. S. B.

ART STUDIES: Medieval, Renaissance and Modern, edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Published by Harvard University Press, Cambridge. Price, $25.00.

The eighth issue of this scholarly publication, jointly edited by the Harvard and Princeton Universities' Fine Arts Departments, is composed of two large volumes, having a number of unrelated monographs on diverse subjects in the arts, each of which is obviously the result of profound research. Part I (the first volume) contains only three articles, as follows: "Divagations on the Beatus" by Georgianna Goddard King; "El Greco's Italian Period," by Ellis K. Waterhouse, and "Turkish Architecture in Southwestern Anatolia," Part I. Part II has eleven articles, three of which are published in German, Spanish and Italian, respectively: "Uber Eine Neue Gruppe Byzantinisch-Venezianischer Trecento-Bilder" by Victor Lasareff; "Baroque Ivories in the Museo Cristiano of the Vatican Library," by Donald Drew Egbert; "Giotto and the Stigmatization" by Frank Jewett Mather, Jr.; "Some Aesthetic Values Recorded by the X-Ray" by Alan Burroughs; "More Decorative Forms of the First Romanesque Style" by J. Puig i Cadafalch; "El Beato' de la Catedral de Osma," by Timoteo Rojo; "Mediaeval Painting at Verona," by Evelyn Sandberg-Vavalx; Part II of "Turkish Architecture"; "Le Chiese Leuterobizantine del Ravennate," by Guiseppe Gerola; "The Gospel-Book of Landevennec in the New York Public Library," by C. R. Morey, Carl H. Kraeling and Edward Kennard Rand; and "Leonardo da Vinci, Sculptor" Part III, by Raymond S. Stites. Both volumes are fine examples of book-making, lavishly illustrated with half-tone plates and line cuts, and the first essay of Part I has also three superb plates in full colors and gold. These publications are not for the general reader, but for one interested in minute studies of subjects of which the average person is content with superficial knowledge, and of subjects which have as yet only limited appeal. The habitual appearance in each volume of "Art Studies" of monographs totally unrelated, has created an urgent need for some sort of separate index. F. S. B.

THE RENAISSANCE IN ITALIAN ART: PART II, The Republic of Siena, by Selwyn Brinton, M.A., F.R.S.A. Published by G. Bell & Sons, Ltd., London.

"When the levelling touch of modern progress has reached elsewhere the world's old centers, this city (Siena) by some happy chance, remains as yet almost untouched." Thus the author concludes his historic survey of the beautiful old mediaeval town in the Tuscan hills; and this survival of its ancient appearance makes a knowledge of its early history and art, as presented in this handbook, all the more desirable. The fact that the series, of which this volume is Part II, is now appearing in its third edition is sufficient evidence of its value. Mr. Brinton writes with the familiarity of long residence in Italy and profound study not only of its art but of its history, as pointed out by Senator Corrado Ricci in the foreword. In consequence, he tells the whole story, presenting the artists against the proper background of their times—political, social, religious—and tells it in such engaging fashion, that it must intrigue the interest of the casual reader as well as of the art student. F. S. B.

ERRATA

Much to the regret of the Editors, the price of "The Appreciation of Pictures" by Walter H. Klar and Theodore M. Dillaway, published by the Brown-Robertson Company, was quoted incorrectly in the May issue as $2.75. The correct price of the book is $1.00.

FEDERATION ACTIVITIES

The American Federation of Arts is the only national institution in the cause of art which links us, great and small, together. It is performing the duties of a liaison officer, and it is reaching out into parts of the country which none of our individual institutions could reach, and it is doing it very effectively. . . . Think what opportunities for the enjoyment of art we have now—those of us of the great cities! When we realize these opportunities and the hunger and thirst of those in other parts of the country who do not have them we find a reason, and a strong reason, why we should support and further this particular national organization.

ROBERT W. DE FOREST.

MEMBERSHIP IN THE FEDERATION

THE American Federation of Arts must become far more widely representative in its membership, in order that its influence may be increased and a larger group may share in the support and endorsement of the national art organization, and, through THE AMERICAN MAGAZINE OF ART, keep in touch with art development throughout the country. Despite the depression, some gain has been made in members and a substantial gain in income during the past few months; but we must reach out to secure the interest and support of thousands where we now have hundreds. The membership at the close of the fiscal year, April 30, was as follows:

Honorary Members	7
Perpetual Members (payment of $1,000)	8
Life Members (payment of $500)	12
Sustaining Members ($100 yearly)	89
Active Members ($10 yearly)	811
Associate Members ($5 yearly)	2,468
Chapters ($10 or more)	465
Total Membership	3,860

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Mrs. Beale R. Howard, Washington
Archer M. Huntington, New York
Mrs. Archer M. Huntington, New York
Mrs. David S. Ingalls, Washington
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R. M. Kauffmann, Washington
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Frederic A. Whiting, Washington
George W. Wickersham, New York
Charles H. Worcester, Chicago
Mrs. Pope Yeatman, Philadelphia

JUNE SCHEDULE OF TRAVELING EXHIBITIONS

Cleveland, Ohio (Public Library)...Illustrations by Thornton Oakley, May 3–June 15
Delaware, Ohio (Ohio Wesleyan University)....Paintings from the Twelfth Biennial Exhibition of the Corcoran Gallery of Art, May 1–June 9
Edmonton, Canada (Museum of Arts).....French Peasant Costumes, June 15–July 15
Elmira, N. Y. (Arnot Art Gallery)....Reproductions of the Work of Leading French, German and Dutch Modernists, June 5–28
Emporia, Kansas (State Teachers College)....Paintings by Members of the North Shore Arts Association, May 15–June 30
Fort Worth, Texas (Art Association)....One Picture Exhibit: "Landscape" by Rousseau, June 5–28
Houston, Texas (Museum of Fine Arts)....Paintings from the Phillips Memorial Gallery, June 5–28
Indianapolis, Ind. (John Herron Art Institute)....Arthur B. Davies Memorial Exhibition, June 5–28
Louisville, Ky. (J. B. Speed Memorial Museum).....Mexican Arts, June 24–July 15
Macomb, Ill. (Western Illinois State Teachers College)....One Picture Exhibit: "Girl and Cow" by Robinson, June 1–30
Memphis, Tenn. (Brooks Memorial Art Gallery)....American Pottery, Assembled by the Society of Arts and Crafts, Boston, June 5–28
St. Louis, Mo. (City Art Museum).....Water Colors from the Royal Society of British Artists, June 5–28
Springfield, Mo. (Southwest Missouri State Teachers College)....Student Work from the Educational Alliance Art School of New York, June 5–28
Worcester, Mass. (Art Museum).....Current Oil Paintings, June 8–30
(Other Engagements Pending)

STAFF APPOINTMENTS

The following appointments have been made and approved by the Board of Directors at a meeting, May 20th:

LEILA MECHLIN, *Director of Advisory Service.*
Appointment already announced but now re-confirmed for the coming year by the Board. This will be in addition to her duties as Secretary.

ERWIN O. CHRISTENSEN, *Director of the Department of Educational Work*, a new grouping of activities which will include exhibitions, illustrated lectures, package library, and other activities having a distinctly educational bearing. Mr. Christensen is at present Assistant Director of the Isabella Stewart Gardner Museum in Boston and is now giving part time to the Federation, but his full-time service will commence early in the fall after certain work at the Gardner Museum has been completed.

ALBERT H. WALSH has been appointed Advertising Manager and will make his headquarters temporarily at 40 East 49th Street, New York. Mr. Walsh has had an extended experience in advertising work and will bring enthusiasm and training to the development of the advertising and circulation of the Federation publications.

A. M. PETERSEN becomes Assistant Treasurer in charge of accounts and office records. He brings to his task at the Federation many years of accounting and organization experience.

EXHIBITIONS FOR 1931-1932

The problem of exhibitions for the coming season has already been given earnest consideration by Mr. Petersen and the Federation staff and it is hoped that early in June the preliminary list of exhibitions will be available for distribution.

It is the aim to strengthen the quality of the exhibitions offered and to increase the variety, working out our schedules ultimately in cooperation with other organizations which have within the last few years come into the field of circulating exhibitions. Plans under way promise an interesting schedule and valuable changes in methods of presenting exhibitions.

EXHIBITIONS IN NEW YORK CITY

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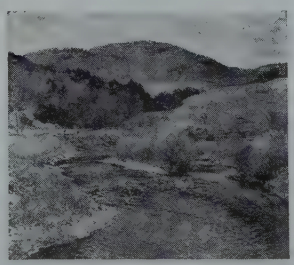


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EXHIBITIONS IN NEW YORK CITY

Museums and Associations

The *Art Center*, 65 East 56th Street, will show a group of furnished rooms—the exhibition is entitled "Budgeted Interiors."

The *Brooklyn Museum*, Eastern Parkway, will have an exhibition of the work of members of the American Union of Decorative Artists and Craftsmen through the month of June, also a group of modern paintings loaned to the Museum by Miss Mary Hoyt Wiborg. The Hispanic-Peruvian exhibition will be continued until Sepetember.

The *Metropolitan Museum*, 82nd Street and Fifth Avenue, will continue through the summer the following exhibitions;—"Loan exhibition of the Ceramic Art of the Near East," "Lace and Costume Accessories" (the gift of Mrs. Edward S. Harkness), "Indian and Indonesian Textiles," and "Prints —Acquisitions of 1929 and 1930."

The *Museum of Modern Art*, 730 Fifth Avenue, will show throughout the summer the fine collection of Lizzie P. Bliss, composed, mainly, of modern French paintings, late nineteenth and early twentieth century. Among them are some very fine Daumiers.

The *New York Public Library*, 42nd Street and Fifth Avenue, will continue their exhibition called "Forgotten Print Makers," also their exhibition of recent acquisitions to the Print Department, until November.

The *Roerich Museum*, 310 Riverside Drive, will show Thibetan banner paintings, Old Masters, and their Students' Exhibition.

Galleries

The *Arden Galleries*, 460 Park Avenue, will show decorative panels in oils, tempera, and fresco by George Ashley and wood-cuts by Gertrude Hermes. Their exhibit of garden sculpture, featuring frescoes and sculpture based on Mayan, Spanish-Colonial, and Indian designs, will be continued.

The *John Becker Galleries*, 520 Madison Avenue, will have a "Black and White Show" during the month of June, consisting of etchings, drawings, and prints by Angelo Pinto, Jean Charlot, Stanley Calder, and other artists.

The *Downtown Gallery*, 113 West 13th Street, will have a "$100 Show." This consists of paintings, water colors, and drawings by leading contemporary American artists, each work of art to cost $100, or less.

Durand-Ruel Galleries, 12 East 57th Street, will have French paintings on exhibition.

The *Ferargil Galleries*, 63 East 57th Street,

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will have paintings and sculpture by American artists on view.

The Founders' Exhibition will be shown all summer at the *Grand Central Galleries*, 15 Vanderbilt Avenue.

Knoedler Galleries, 14 East 57th Street, will have a group show of etchings and prints.

Macbeth Galleries, 15 East 57th Street, will show, during June and July, specially selected paintings and etchings by American artists.

The *Milch Galleries*, 108 West 57th Street, will have a group of selected paintings by American artists.

Montross Galleries, 785 Fifth Avenue, will also show pictures by American artists during June and July.

The *New Art Circle*, 9 East 57th Street, will have a mixed show during June of paintings by artists from different countries.

The *Rehn Gallery*, 683 Fifth Avenue, will have a "summer show" in June.

The *Weyhe Galleries*, 794 Lexington Avenue, will show a group of American paintings, drawings, and etchings through June.

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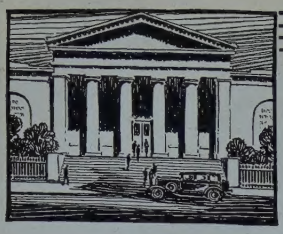
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THE AMERICAN MAGAZINE OF ART
Published monthly at Washington, D. C., for April 1, 1931

STATE: District of Columbia, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared F. A. Whiting, who having been duly sworn according to law, deposes and says that he is the Editor of the *American Magazine of Art* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by Act of Congress, Aug. 24, 1912, embodied in Section 411, Postal Laws and Regulations.

The names and addresses of the publisher, editor, etc., are:

PUBLISHER: The American Federation of Arts, Inc., 801 Barr Bldg., Washington, D. C.

EDITOR: F. A. Whiting, 801 Barr Bldg., Washington, D. C.

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BUSINESS MANAGER: None

OWNER: The American Federation of Arts, Inc., 801 Barr Bldg., Washington, D.C.

KNOWN BONDHOLDERS, MORTGAGEES AND OTHER SECURITY HOLDERS, etc.: None.

F. A. WHITING.

Sworn to and subscribed before me this 1st day of April, 1931.

HELEN A. LOSANS,
Notary Public,
District of Columbia.

My commission expires September 10, 1933.

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The months beside each book indicate the 1931 issue of THE AMERICAN MAGAZINE OF ART in which they were reviewed

BACKGROUND WITH FIGURES. (January)
The autobiography of Cecilia Beaux.
Houghton-Mifflin Company, Publishers $5.00
It would be hard to exaggerate the charm and importance of this book. The same intellectual and spiritual gifts which have given distinction to Cecilia Beaux's paintings have made it possible for her to write a book which is outstanding as a piece of literature as well as an interpretation of life.

WHISTLER: THE FRIEND. (April)
By Elizabeth Robins Pennell.
J. B. Lippincott Co., Philadelphia, Publishers $2.50
Twenty-eight letters by Whistler, revealing his friendship for Fantin-Latour, serve as a basis for Mrs. Pennell's story, told in her own intimate and informal manner, and are supplemented by her personal knowledge of Whistler and his milieu. A delightful addition to Whistler literature.

THE ART SPIRIT. (February)
By Robert Henri. Compiled by Margery Ryerson; with an Introduction by Forbes Watson.
J. B. Lippincott Co., Philadelphia, Publishers $3.00
A new edition of this splendid book, of which George Bellows once said: "I would give anything to have come by it years ago. It expresses the philosophy of modern man in painting."

STUDIES IN MEDIEVAL PAINTING. (April)
By Bernhard Berenson
Yale University Press, New Haven, Publishers $15.00
All of these essays have been written within the last decade and are the result of profound study. Some have previously appeared in periodicals, but for that reason are none the less valuable or significant.

AN INTRODUCTION TO PERSIAN ART SINCE THE SEVENTH CENTURY. (April)
By Arthur Upham Pope.
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IN EGYPT. (April)
By John C. Van Dyke.
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DIGGING UP THE PAST. (April)
By C. Leonard Woolley.
Charles Scribner's Sons, Publishers $2.00
Another little book compact with interest. Mr. Woolley is one of those rare archaeologists who knows how to make the past live again in the imagination of the uninformed and who can be both very learned and popular at the same time.

IMPRESSIONS OF JAPANESE ARCHITECTURE AND THE ALLIED ARTS. (May)
By Ralph Adams Cram.
Marshall Jones Co., Boston, Publishers $4.00
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ANIMALS IN GREEK SCULPTURE. (Feb.)
By Gisela M. A. Richter.
Oxford University Press, New York, Publishers $10.00
Those who have read Miss Richter's writings need not be told that this is an interesting and significant book, for Miss Richter is one of those who know how to be both wise and witty. The greater portion of the volume is given over to illustration. A valuable contribution to the literature of art.

THE HISTORY OF AMERICAN SCULPTURE. (February)
By Lorado Taft.
The Macmillan Co., Publishers $5.00
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EARLY AMERICAN SILVER. (January)
By C. Louise Avery.
The Century Co., Publishers $4.00
Miss Avery aims to furnish those who are more or less unfamiliar with the subject a general survey of the whole field of American silver, presented as impartially as possible. A unique feature of the book is a series of outline drawings to show characteristic shapes of various pieces.

STORIES OF THE YOUTH OF ARTISTS.
By Mary Newlin Roberts.
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ROBERT HENRI

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